

# THE ETUDE.

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PHILADELPHIA, PA., MARCH, 1888.

NO. 3.

## THE ETUDE.

PHILADELPHIA, PA., MARCH, 1888.

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### THE RUBATO TEMPO IN PIANO PLAYING.

We read that Mendelssohn loved strict time. He was a purist. He was little short of a bigot, and scarcely allowed those slackenings which come at the "dying fall" of a strain. He used to say, "Strict time is so pretty."

The influence of Chopin and Schumann, plus that of Liszt, has made all our pianists so impulsive and capricious, that one would say they fancied the rhythm to be made of soft rubber, stretchable to a limitless degree.

The true idea of rubato may be put in a nutshell. Rubato means robbed or stolen, but the laws of musical ethics are as strict as the moral decalogue. Where anything is stolen, there must be exact restitution. The measures of a movement must run like a through-express train, in a definite amount of time. Where there is a loss by *ritardando*, there must be an exact compensation of *accelerando*, and the special place to put these counterbalances, or time checks, the nature of the music, especially its melodic value and quality, must determine, and the performer's heart and fancy must sit in judgment.

Not more vulgar or sickening error is rife among pianists than the habit of playing the triplet accompaniment in the famous *Adagio* of the "Moonlight Sonata," with a fitful, jerking irregularity in each triplet, almost as much as if it were written a dotted 8th, 16th and 8th. This way of giving rubato to the triplet in the "Moonlight Sonata" is execrable, and though a trifling error apparently, it is like the dead fly which spoils the pot of ointment.

Chopin's music, every one knows, must be made rubato throughout, but that does not mean distorted. Chopin's deviations from strict beating are no more than the undulating curves of the leafy streamers which the willow tree allows to float against the breath of the wind. Chopin's runs and roulades must always begin slowly, thicken toward the middle into a hurrying, buzzing, silvery swirl, then ritard and grow distinct, like the last drops of a shower.

Beethoven and Schumann are generally classed as strict writers; that is, their music is made in very definite outlines, and is supposed to require very exact rhythm. But this is only true in a measure. The latter sonatas of Beethoven show a decided tendency toward the free style of a fantasia, and the tempo must frequently be varied.

Schumann's music is always in short, choppy waves of emotion. It must not be played with that sinuous rubato of Chopin, but there must be a certain kind of impulse and dash about all the phrases, except where they are tranquil in character, and there the utmost fineness of phrasing is essential.

### THE MINOR SCALE.

THERE is no reason why you should find the minor scale more mysterious or difficult than its brother, the major. A scale is simply a series of tones of a definite number and of definite distances. These must be memorized exactly as you learn the forms in a language. There is one difference, however, which is radical, that in music we learn not by memory merely, but beginning with the simplest ideas, we form them, by certain easily explained laws of mathematics, into more and more complex groups. It is a kind of audible geometry or spiritual crystallization. There is no reason why the minor scale should not be as easily grasped as the major. It does, it is true, have a more irregular outline, having three small steps instead of two, and one very large step, but when this is well fixed in the mind, the scale is as logical, as reasonable, as beautiful as the corresponding major scale.

A teacher should impress the major and minor scales not only with equal distinctness upon the mind, but, at the same time, or, at least, in alternate lessons. One very simple and obvious reason for the usefulness of such a practice is the fact that more than half of the best music and most serious inspiration is expressed in minor keys. Compare, for a moment, the sonatas of Beethoven, and you will find how true is this remark. A recent theorist has said that the minor scale arose from a blundering attempt to reconstruct one of the Greek modes. If it was a blunder, it certainly is a beautiful blunder, and one that we do not wish to see discarded, cast as rubbish among the effete trumperies of the past. If the minor scale be a thing spurious, if it be a blunder, it is like the pearl, which may be the disease of the oyster, but is, nevertheless, its chief beauty.

### COLLATERAL FANCIES.

MUCH florid poetizing about piano-forte music has been indulged in by litterateurs with a smattering of music, and by musicians with a smattering of literature. It is easy to write a vast deal of fustian and nonsense in this vein. Perhaps no one has so perfectly combined imaginative similes with technical knowledge as did Hector Berlioz, no one has written such idealized fancies about music as Elise Polko. A student of the piano-forte should, beyond doubt, strive, as far as possible, to fix in his mind pictures or coherent threads of imagery as illustrations of the pieces under his fingers. One may not always hit correctly the picture in the composer's mind, unless there be some descriptive title or anecdote, which may serve as a key. There are other considerations, however, where the picture is too vivid to be seriously mistaken. For instance, the third of Mendelssohn's "Songs Without Words," Book 1, No. 8, in A major, scarcely needs the significant title "Hunting Song," for its brisk rhythm, its crisp phrases and the dazling cheerfulness of all its chords, the eager rush of its runs; indeed, all that makes the piece, musically and technically, would bring before the mind, if not a hunting scene exactly, at least some cheerful aspect of nature or social festivity. The jolly song of the hunters, the cheerful notes of the horn, the pictures of wild nature touched with mountain breezes, and the ruddy dawn, are all depicted in this music; and at the last entrance of the theme, in the left hand, the prolonged crystal shower of notes in the right hand vividly suggests a mountain waterfall. No. 8 in Book 2 of the "Songs Without Words" can scarcely be regarded as so definitely pictorial. It is, however, musically, of equal beauty. No. 4 in Book 6 is some-

times called "Spinning Song," and sometimes "Bee's Wedding," but either title would fit it equally well.

All of Mendelssohn's barcaroles, or boat songs, are vividly realistic, yet within certain chaste limits of most perfect idealism. No composer has written music more purely musical, though many have written more stirring, passionate music than Mendelssohn. As the fresh mountain air to the jaded devotee of city fashion, so is the sweet, pure music of Mendelssohn crystalline, direct, natural to our musical debauchees, who find nothing less stringent than the major seventh at all rousing to their fatigued palates.

### TALENT AND INTELLIGENCE CONTRASTED.

A TEACHER may often, with valuable results, appeal to the poetic fancies of his student. Especially is this the case if the pupil be somewhat defective in that distinctly musical susceptibility which is, perhaps, partly a gift of blood. We have all known pupils so sensitive to the mere thrill of euphonious sound, that an *Æolian* harp would be their just symbol. There are pupils who feel so instinctively the transcendent meanings of music, the heart beat of emotion, that to them their explanatory pictures are almost an offence, and are certainly an impertinence. But such are rare. The vast number are affected more indirectly than directly by music, and particularly is this the case with pupils in whom the intelligent faculties are more alert and more developed than the mere animal and mechanical faculties. Thus, if a pupil studying the piano-forte happens to possess some taste for literature, or some knowledge of painting, it would be well to reinforce the beauty of the most recalcitrant music by explaining fully, though always with accuracy, the collateral meanings of compositions. Thus, the well-known *Prelude*, in D flat, of Chopin, with its incessant rain-like dripping of the monotonous A flat, may be supposed to represent some gloomy and weird picture. By some it is said he meant the drip of the rain on a metal roof near his bed-chamber-window one night, when he tossed restlessly as a guest in a monastery. That the gloomy, antique chords in the tonic minor painted a midnight procession of monks. Others say that in this composition he intended to represent the corpse of a drowned friend, with the water dripping from the garments. The former picture, whether historically authentic or not, is more agreeable and apposite to the music, but either would serve to impart that slight spur to the appreciative imagination which would lighten the task of technical conquest and warm the heart into an interpretive mood. Certain it is, that unless the pianist himself enjoys his playing, the hearer cannot possibly enjoy it. Only that performance which comes straight from the heart can ever reach the heart, and while the collateral fancies or explanatory pictures may help, they are not, after all, the real pith of the music.

THE Music Teachers' Bureau of Engagement, which we have been conducting successfully for the past five years, will be suspended this season, owing to our contemplated trip abroad this summer. Should any change occur in our arrangements, due announcement will be made.

STUDENTS or teachers who wish to make a pleasant European tour under very favorable conditions, will find programme of such in this issue. It seems to be an extraordinary opportunity for such persons who wish to combine pleasure with a serious study of German.

HASTE makes delay.

## Letters to Teachers.

BY W. S. R. MATTHEWS.

### TONIC SOL-FA.

As the following is of general interest, I take it for opening the present session.

DEAR SIR:—I desire your opinion as a musician upon a subject which I deem of infinite importance to music, and that is the reformation of our system of notation, so far as vocal music is concerned. The points that I raise are the following:—

There is not in all music one idea in rhythm that may not find adequate means of expression in one of four kinds of measures, namely: two-four, three-four, six-eight or nine-eight; yet there are at least four times that number in common use, and the most improved series of text books, prepared for use in public schools, treats with the utmost gravity, and with painful minuteness, of every one of them. Does not the cause of musical education suffer thereby?

It is not necessary that more than the relation of tones should appear from the notation of vocal music, hence the key of C is the only one required. As the vast majority of modulations and changes of key are either to the dominant or sub-dominant, the mental strain occasioned by *thinking* the tone through which the change is effected into its proper relation, if guided by the notation, would soon cease to be effective. The following will illustrate my meaning clearly enough:—

[Here follows a series of music type in the key of C, not necessary to give.]

The idea is to always preserve the same relations between the staff and the tone names, do, re, mi, etc. It is, in effect, making use of the "bridge tone" of the tonic sol-fa system, and all that is necessary to enable the singer to render the most difficult passages, without confusion of ideas and the long list of vocal ills that result therefrom, is the ability to think in the tone language do, re, mi, etc. The vocal instrument is not subject to the conditions that govern the violin or flute, and in my opinion it is high time that vocal music should be delivered from the thralldom of a notation adapted solely to the requirements of mechanical instruments.

I am aware that many tons of music plates would be rendered valueless if the innovations I speak of were to be made; but I would submit to that very cheerfully, having no interest in them, if the people could be taught to sing.

My object in asking for an expression of opinion from you, and other prominent musicians whom I shall address upon the subject, is that I may quote you and them in a series of magazine articles which I am preparing. Hoping you will deem the subject of sufficient importance to warrant your attention, I am,

Very respectfully, yours,

E. L. B.

I have no hesitation in characterizing the proposed improvement as extremely foolish, and as not meeting the case in the slightest degree, while if introduced it would necessarily militate perceptibly against the success of the pupils in their studies in instrumental music which the most of them are sure to make sooner or later. The time analysis above is not at all radical. The tonic sol-fa with its "two pulse," "three pulse" and "six pulse" measure, is upon radical ground. The expressions two-four, etc., are all wrong. In short, any proposition to modify the usual meaning of the staff during the early studies is futile, because it necessarily creates more trouble later than it removes at the outset. The notation of the tonic sol-fa is simplicity itself, and it is perfectly easy to sing from or play from when one is able to think music in key. It therefore possesses all the advantages that the system above proposed would possess, except that of affording a picture of the ups and downs of the melody; while it also has other advantages peculiar to itself. A proposition to employ a staff of four lines, or possibly five lines, without a clef, might be worth taking into account.

I have also been asked to explain the tonic sol-fa system in THE ETUDE. This is rather too large a question, but perhaps the following will answer the purpose. In the first place I would have you observe that the tonic sol-fa consists of three elements, which should be kept separate in mind. The first is the notation, which consists of the initials of the sol-fa names, using "te" in place of "ti," in order to avoid ambiguity of two "s's" in the notation. The time pulses are represented by equal spaces, a bar at beginning of measure, a colon at beginning of each separate beat. A tone is to be pro-

longed/through as many beats as the dash is repeated. Thus, a melody in three-pulse notes would be written as follows:—

Key of G:

[d : — : —] r : — : —] m : — : —], etc.

Two notes in the same pulse, thus:

[d r : m r] d r : m r] d : — : —].

These signs are equally valid for all keys, the key selected being named at the beginning. When a modulation takes place in the course of a period, the note where the change takes place is doubled, the first letter being that of the old name, the latter that of the new one. Thus, whenever sol of the old key becomes do of the new one, without interrupting the movement, the printed initial is do, which is sung "di soh," the tone formerly do becoming sol; when the return is made to the original key, the process is reversed. There is also a simple apparatus of time-names, by the aid of which all the fundamental rhythms can be scanned and placed in their true relation to the measure.

The current impression of the average American writer upon this subject, that the main feature of the tonic sol-fa system is the simple notation, leaves entirely out of the question two other elements, which are, if possible, even more important. The first of these omitted elements is the method of instruction, or of cultivating the ear, invented, systematized and perfected by the tonic sol-fa teachers. They have the only system of training the ear to a cognition of musical impressions according to their real nature, possessed by any body of elementary teachers. At the outset they were driven to this, because this system was applied to extremely poor material—children of parents who had never had musical training, and who had never been subjected to the influences of musical impressions of the higher kind. Moreover, the tonic sol-fa notation does not afford the eye or the imagination the slightest assistance in the way of presenting a suggestion or a picture of the movement of a melody in pitch; and unless the singer has the idea of key relationship within him to such an extent that immediately the tone is named he is able to realize its effect in key, he cannot sing from this notation with any success whatever; hence it is the main merit of this system that it is a *method of teaching musical relations and effects of every sort* which enter into singing, and *not* a system of teaching musical notation; the notation is so easy here that it presents no difficulty whatever when once the inner something signified by it has been mastered; everything turns on this inner work of the teaching. It is this element of the tonic sol-fa system which has enabled the disciples of that school in England to go on so much more rapidly toward the higher music than our singers in this country have been able to do. It has also enabled them to make much finer progress in singing without accompaniment than has been done in this country outside of two or three of the largest cities.

In the beginning, the tonic sol-fa movement was intended for the use of the lower classes, and it is among them that it has had its greatest successes, but it has made its way upward through a sort of survival of the fittest, as any one can learn from the pamphlets of the tonic sol-fa agency; hence they have attempted to carry the system out to its logical development, extending their analysis of the perceptions entering into the higher kinds of music, and have thereby laid the profession of music teaching under an important obligation. A significant sign of the thoroughness of this movement is seen in the fact that ten years before Helmholtz's great book on "Tone Perceptions" was rendered accessible to English readers, Mr. Curwen had embodied the essential parts of it in his "Musical Staff," which is the most complete small work upon the actual facts of tone combinations for musical purposes that I have ever seen. It is simple, orderly, and thorough, and contains within itself the material for the sensational side of a system of musical aesthetics, adequate to the appreciation of the best music of the greatest masters.

The third element in the tonic sol-fa movement is the system of graded certificates, open to any one upon payment of a small fee, whereby attainments can be duly competently ascertained and duly certificated by the Tonic Sol-Fa College, an examining body.

Concerning the proper method of relating this system to our American musical ideas, and our almost universal habit of studying instrumental music, I shall have something to say in an ensuing number of THE ETUDE. Meanwhile, the tonic sol-fa has to pray to be delivered from its friends, as well as from its ignorant enemies. While the one claim too much for it, the others deny the plainest facts concerning it, and this in the face of ample testimony.

### CONCEIT AND TASTE.

I have a pupil who has been taking music several years. While she plays nicely, her knowledge of music is very limited. She has finished Heller's Rhythm and Expression, Book 1, Opus 47. She learns readily, but lacks everything essential to a good musician. What studies would you recommend to her? Her greatest fault is conceit.

Another pupil finds music very distasteful. While teaching her music, I am trying to create in her a taste for it. She has just finished Richard's "Junonia," which she does not play well. What piece would you recommend for her? Something she may like and which at the same time will improve her taste. J. C.

The above account of a pupil seems to me rather contradictory, inasmuch as it says that a pupil lacking "every essential for a musician," learns easily and plays "nicely." I do not remember to have met such a case in all my experience. In fact, a pupil lacking every essential of a musician I have yet to see, although I do remember to have nearly seen one so formerly. How is it possible to "play nicely" and "learn easily," and at the same time "lack every essential of a musician"? What is it that is wrong? Is it touch, or time, or flexibility, or taste? You must be more definite. Meanwhile, try the studies in my book of phrasing. Some of them she will already have had in Heller, but others will be new. Try the Moszkowski Serenata, which closes the book. It is a charming piece. Of course, I have no means of knowing how accurately you gauge your public, but the chances are that a more modern style of pieces would please your pupils better. It often happens that pupils are quite in sympathy with their own generation in music, while the teacher is longing for the "former days, which were so much better than these days," to use the expression of a much older writer than I am. As to the fault of conceit, it is not infrequently the concomitant of talent, though by no means always so. When pupils are capable of doing a thing considerably better than the lesson contains—a not unusual state of things with talented pupils—they are very apt to have a certain self-satisfied air that would be amusing if it were not so exasperating. Occasionally, however, the apparent conceit is merely the satisfaction due to lack of realization of faults in their own playing. Of course it is not necessary to tell you that it is one of the first signs of a progress about to begin, that the pupil falls into a state of discouragement. This always happens as soon as the real inner ideal of the music as it should be is compared with their own actual performance of it. The first step, therefore, is to lead the pupil to realize how the music under practice ought to sound. When this idea is taken in, then follows a careful and just, but merciless, criticism of the playing as it is, showing, point by point, where there are inaccuracies, positive misrepresentations, and failures to produce effects. Then follows discouragement, soon to give place to a real sense of progress, as the playing succeeds in more perfectly reproducing the author's intention. Conceit in general is not inconsistent with true modesty in music. Conceit is a quality due to ignorance, coupled with a sense of possessing powers capable of more complete exercise. Of course, if a pupil is in a general state of conceit, it is absolutely necessary to take it out of him by measuring him up against the true conception of the things he pretends to play or to understand. No matter how talented a pupil may be, there is always something that he cannot do, and something, moreover, which he would be very glad if he could do; find this thing, and crowd it home upon him.

With respect to this latter case, I would recommend you not to be too much in a hurry to improve her taste. Find something that it would please her to be able to play, no matter how easy or how trashy it may appear to you. Have her play it, and play it well. Then find something else that she wishes to play, and go on in the

same way. Thus, you will soon have a positive appetite for music to build upon, and progress will be more rapid. Taste is an illustration of the survival of the fittest; give it time, and the better music will wear out the poorer. Meanwhile, along with the superficial piece, selected expressly because it happened to fit the pupil's present state, give something of a finer kind, to be studied as exercise in expression. Let it not be a question of liking or not liking, but merely of ability to produce such and such effects. Something of a songlike character, and not too far away from the pupil's present state. It often happens in such a case that by the time the piece is learned it is also liked. It will facilitate this result, whenever the piece is sufficiently near the pupil's present state, if you make her learn it by heart. In the numerous repetitions rendered necessary, the effects of the piece and its beauties will grow upon her, and she will learn to like it. Leybach's Fifth Nocturne is a great piece for this kind of use. Karl Merz's arrangement of "Thou art so near and yet so far" is another. When the pupil is very crude, his waltz "Pearl of the Sea" will generally strike a good chord. There are a number of pieces by Lange which can be used in this way. You can only find out good things for this use by experience. The pieces which all girls like, without having acquired them as a part of a cult, are the ones which you can use as instruments for this kind of progress. I would add that the kind of exercises practiced has a great deal to do with awakening taste, or with facilitating its awakening. I have several times spoken in these columns of the advantages of using Mason's system of arpeggios and accented scales for this express purpose. These exercises sharpen the harmonic sense and the sense of rhythm, and thereby furnish a part of the apparatus for appreciating the better kinds of music. It is also a great advantage to use exercises that can be musically developed, or developed upon quasi-musical grounds, as distinguished from the merely mechanical and indeterminate repetitions incident to the practice of the usual five-finger exercises. In short, in order to awaken a love of playing, it is necessary to render it interesting.

W. S. B. M.

## GRADED LIST OF PIANO-FORTE MUSIC.

SELECTED BY DR. H. E. HAAKS.

For pupils who are (after having mastered the rudiments of music) —

- |                |   |
|----------------|---|
| I. BEGINNING   | a. Classical, in classical form, for rhythm and expression. |
| II. ADVANCING  | b. Pieces for the drawing-room or public performance.       |
| III. FINISHING |   |

(Those marked with \* specially recommended.)

## I. BEGINNING. (a) CLASSICAL.

- Beethoven:** Kleineere Stuecke, Serie XVIII—Adieu au Piano.\* Schumann's: Scherzen, u. Hoffung's: ramesau, Alblumblatt Fer Elise.\*
- Clementi:** Sonatines op. 36, 37, 23.\*
- Diabelli:** Golden Youth op. 153.
- Haendel:** Nine easy pieces (arranged by Thomas).
- Haydn:** Six numbers (arranged by Weiss).
- Heller:** Petite Tarantelle, Curious Story, Il Penseroso.\*
- Lichter:** Trois Sonatines op. 49.\* Pretty Flowers, several numbers op. 111.\* twelve easy character pieces.
- Loeschhorn:** Sonatines.
- Lange:** Sonatines.
- Mozart:** Menuet from Symphony in E♭.\*
- Perical:** Easy classics, six numbers (Haydn, Haendel, etc.)\* (if obtainable, with German fing.) (In London, at Ashdown & Perry's, English fing.)
- Oesten:** Mailblumchen, several numbers.
- Spindler:** Field Flowers, several numbers.
- Kullak:**
- Streubog:** } Easy Duets.
- Rommel:** }
- B. Tours:** }

## I. BEGINNING. (b) DRAWING-ROOM PIECES.

- Behr:** Une Perle Bleue.
- Blumenthal:** Une fleur des Alpes.
- Dorn:** Woodland dreams.
- Heller:** Petite Tarantelle, Curious Story, Il Penseroso.\*
- Lichter:** Trois Sonatines op. 49.\* Pretty Flowers, several numbers op. 111.\* twelve easy character pieces.
- Loeschhorn:** Sonatines.
- Lange:** Sonatines.
- Mozart:** Menuet from Symphony in E♭.\*
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- Kullak:**
- Streubog:** } Easy Duets.
- Rommel:** }
- B. Tours:** }

- Koelling:** Wasserfahrt, Heiterer Himmel \* (good wrist exercise).
- Kuhlan:** 3 Rondos fav. op. 109.\*
- Lange:** Heather Rose,\* Alpine Hut.
- Leybach:** La Ranch des Vaches,\* La Lithuanienne.\*
- Loce:** Un doux songe, Im Rosenthal.\*
- Merkel:** Froehlings-botschaft.
- Meyer:** Charles, La Solitude.
- Nelly:** La voix du ciel.
- Oesten:** Im Kiosk, Vereiden-reigen, Gondellied.
- Pacher:** La Tendresee.
- Parlow:** Enclume (Anvil Polka).\*
- Lindahl:** Midnight Chimes (showy).
- Br. Richards:** { Sancta Maria, } showy.
- Kloster-Kirche,** } showy.
- Reissiger:** Flowers of Spring.\*
- Roubier:** Marche des Troubadours. Op. 32.
- Stravog:** Operas \* Martha, \* Tannhaeuser. \*\*
- Seymour Smith:** { Dorothy, } (Gavotte forms).
- Lady Betty,** }

## II. ADVANCING. (a) CLASSICAL.

- S. Bach:** Sarabande in D (B. Tours). Gavotte No. 1, in E; No. 2, in B flat. Deux Bourées (A. Zimmermann).\* Gavotte in D (from II. Violin Son.).\* Lighter compositions (Th. Presser and Kullak).\*
- J. Brudi:** 2 Klavierstücke No. 1. Gavotte, Op. 47.
- B. Tours:** Gavotte. Bourée Moderne (a.m.). Op. 32.\*
- Baptist:** Celebrated Andante (organ arr. for piano, Mason).\*
- Beethoven:** Rondo à Capriccio (G. dur. Op. 129). \* Two Rondos Gracioso and Andante Cantabile (Halle). Sonatines: Op. 49, No. 1 and No. 2; Op. 2, Nos. 1, 2, 3; Op. 7; Op. 11, Nos. 1 and 2; Op. 14, No. 2; Op. 21, Nos. 1 and 3 (all specially adapted for teaching pupils of this grade).
- Clementi:** Six sonatas. Op. 20.
- Goldner:** Gavotte Mignonne.
- Gothardt:** Gavotte\* (first-rate wrist exercise).
- B. Tours:** Gavotte.
- Haberster:** Etudes Pédagogiques, Op. 63, in three books\* (excellent for rhythm and expression).
- Heller:** Nuits Blanches, three books, Op. 82\* (unsurpassed for rhythm and expression) 24 preludes, Op. 81, in three books.
- Niede Gier:** Quatuorcelles, I and II book\* (III B. not recommended). Album-leaves, 1, 2, 3,\* Spring Flowers, Nos. 2 and 8.\*
- Hans Huber:** Gavotte, Op. 14, No. 1.\*
- Jadassohn:** Scherzo in form of Canon, Op. 35, No. 3. A. Jensen: Wedding Music (E. Lassen).\*
- Leidy:** Gigue in D minor (Thomas' orchestra).\*
- Friedl, John:** Nocturnos, Nos. 4, 5, 9, 13, 17.\*
- Jerome Hill:** Adagio, Op. 28.
- Kuhlan:** Sonatines.\*
- Jensen:** Lieder und Tænze, Op. 53.
- Kalkbrenner:** Rondo in E dur, Op. 52.\*
- Haendel:** Largo (Mason).\*
- Hollaender:** Canonetta.\*
- Haydn:** Sonatens, No. 7, E moll; No. 11, in G major; No. 16, in A dur; No. 3, in F dur; \* Phantasie, in C major.
- Mozart:** Six X-mas pieces, Op. 72 (fingered, Spindler). \* Songs without Words (only those that can be got with good, German fingering). \* Trois Cantates, Op. 16.\*
- Mozart:** C dur Sonate No. 1,\* Marche Turque (single).
- Rheinberger:** Etude, Op. 101, Scherzino, Mennet; Waltz, Op. 73, Rondo, Op. 7.\*
- Rameau:** Gavotte, with Var. (A. Essiפו's Programme).\*
- Cluck:** Gavotte (A. Essiפו's Programme).\*
- Ravina:** Deux Morceaux en style ancien, Andante and Scherzo.
- Silas:** Gavotte.\*
- Saint-Saëns:** Gavotte\* (good wrist exercise).
- Tridor Seis:** Sonatine.\*
- Schubert:** Moments musicaux, two books.\* Andante from Symphony in C; Menuetto (Rubinstein); Menuet Op. 78.
- Schumann:** Tralmeret and Romanze—Knight.
- Ruprecht:** Kinder-Stuecke; 8 Romanzen, Op. 28.\*
- A la mode d'uno Marcia:** \* Des abandons; Aufschwung; Warum; Jagdlied, Op. 82, No. 8; Nacht-Stuecke, Op. 28.
- R. Wagner:** Allegretto Gracioso (Dayes).\*
- Classical transcriptions by Rine Frank:** six numbers (London, at Cunningham & Boosey's); English fingering.
- Delious:** Six fragments (Haydn, Boccherini, Mozart, etc. etc., recommended, all with the fingering).
- Wagner:** Moments Capriccios; Rondo brillante, Op. 62; Perpetuum Mobile.\*
- Grig:** Op. 49; Op. 12, Lyric pieces.
- T. Sits:** Even song and Inter-mezzo.\*
- L. Schytte:** At Evening Op. 12, No. 3.
- Falkmann:** Valse; No. 11, Sonatin; No. 3, Banquet; No. 9, Hero; No. 7, Fortune Teller; No. 12, Salomon's Tower, Ballade Scherzo (all excellent for rhythm and expression).\*
- Tschetkowsky:** Chanson Triste.\* The Four Seasons; only April, June, July, August, December recommended. Trolka. \*

- Fanny Hensel:** Chanson sans Paroles.
- Moszkowski:** In tempo di Minuetto, No. 9.

## II. ADVANCING. (b) DRAWING-ROOM PIECES.

- Bergiel:** Album leaf. Pensée Gavotte.
- Bachmann:** Les Sylphes\* (good staccato and touch exercises); Chanson du bon vieux temps.
- Bendel:** Tacconala (showy).
- Boscovic:** Chant du Matin; Les Grétois.
- Burmüller:** Le Carillonneur de Bruges (showy), Op. 102.
- Clark-Sooton:** Mazurka, A moll (à Gaillard).
- Chopin:** His Valises, his Mazurkas (Kullak); Mazurka posthume (Edition B in flats, Vienne chez Gonthard); Chant du Tombeau, Op. 75 (not Funeral March), arr. facilitée par Hazer (Leipzig, Volkmar); The Maiden's Wish; Nocturnos, Op. 32, Nos. 1 and 2.
- Durand:** Annette et Lubin, Valse, Op. 83; Pomponette.
- Debussy:** Leo Pizicelli (from Syria).
- Coris:** Etude de Concert (showy).
- Godefrid:** Les Tompita (showy).
- Greg:** Les Phalènes, Les Bergers, Watteau.
- Godefrid:** Danse Ossianique, Polonia.
- Gold:** (Galop de Bravaura, Op. 14). \* Both very showy.
- Gold:** La Danse des Elfes.
- Gounod:** La Colombe,\* Marche funèbre d'un Marionette,\* Marche pontificale.\*
- Heller:** Il Valse brillante, Op. 49.\* Deux valses, Op. 93.\* 3 Ständchen, Op. 131.\* Laendler, Op. 97.\* Paraphrase, Charles VI (Haley), Op. 48, No. 1.\*
- Linder:** of Schubert, 33, 35, 36.\*
- Hiller:** Valse expressive, Op. 56; Carneval Galop, Op. 338 (very lively); 3 Marches.\*
- Hensel:** Elégie, Op. 33, a (chant sans paroles). Deux Romances Russes, No. 1 (a Miss Block), Romance Russe, Op. 10, Wiegendorf.
- Heinrich Hoffmann:** Serenades, Ops. 54, Vol. No. 2.\* Trompeter of Sackkingen, Op. 62, book 1, 2,\* Toème du Souvenir (exquisitely beautiful).
- Louis Brassin:** Nocturno, Op. 17 (very fine).
- Richard Hoffmann:** Dead March from Saul,\* II Trovatore,\* Dinorah.
- King Hall:** Tarantelle Brillante (showy).
- Jungmann:** Air Bohémien, Russe.
- King:** Six Russian airs, each number (showy).
- Kellerer:** Canonetta.
- Konitski:** Faust Fantasia (very showy).
- Lange:** La Séduisante, Lichter: Heart's Wishes.
- Leybach:** Les Ondines,\* La Sonatine.\*
- Leist:** Wagner's Elia's Dream and Lohengrin's Reproof.
- Spohr's Song of the Rose, The Nightingale,\* Rhapsodie Hongr. (No. 18, Budapest).**
- Moszkowski:** Op. 38, No. 1, Bourée; No. 2, Berceuse, Valse Sentimentale, Op. 36, No. 7; Air de ballet, Op. 36, No. 5; Scherzino, Op. 19, No. 3. Trois moments Musicaux, Op. 7, No. 2 and No. 3 (all recommended).
- Dupont:** Chansons Hongroise (showy).
- Moscheles:** Rondo Expressive (showy).
- Pauer:** La Cascade.\*
- Ravina:** Souvenir de Russie (very showy).
- Shad:** Grande Fantasia De Deum (showy).
- Schuff:** Le Tournoi,\* Cantabile,\* Romance and Etude.\* Airs Bohémiens (showy).
- Rosellen:** Richard, Cœur de Lion, Op. 41 (showy).
- Spindler:** Thunderstorm (Fernes, Gervito), \* Polka Brillante, Wagner's Spinning-song.\*
- Reig:** Après le coucher du soleil, Le Fabliau, Au Soir, Valse Impromptu, Laendler, Op. 174, No. 5 and 6 (all recommended).
- Scharwenka:** Phantasie-stueck,\* Polonoise, Op. 42,\* Staccato Etude, Op. 27, No. 3.\*
- Louis Schytte:** Ueber die Stuephein.
- Thalberg:** Theme and Etude (Concert Studies No. 25), Le Trille, No. 26, La Babilardie, No. 27, (Tauer).
- Wider:** Moroccan de Bal (graceful).
- Wellenhampt:** { Galop di Bravaura, } Grand March Militaire, } Le Métore Masepsa.\*
- Wilson, Smith:** { Alla Mazurka, } Dance Caprices. } Valse, L'Amour.\*
- B. Godard:** Second Mazurk,\* Cavalier Phantasie.\* 11 Valse, Op. 56.\*
- Karl Jamer:** Andante and Polonoise, Op. 2.\* Trois Nocturnos, Op. 4 and 1.\* Feuillet d'Album, Op. 5.
- Rheinberger:** La Chasse,\* Tociatina.\*
- Niels Ragnskilde:** Gavotte.\*
- Reinecke:** Machrieh ohne Worte, Op. 185, 2 books.\*
- B. Godard:** Third Valse, Serenade, Op. 71.\*
- Gustave Schumann:** Maltrinen, No. 1.\* Ernst and Scherz,\* Trois Mazurkas, Op. 8.\*
- Alfred Gruenfeld:** Mazurka, Op. 17.\*
- Bruno, Oscar Klein:** Le Sûret d'Amour,\* Dreams: No. 1, No. 4, No. 5.\*
- Scènes de Balles, Op. 9, 2, 3.\***
- Stanislas Montusko:** Polonoise Charad,\* Vague la Galère.

(Continued on next page.)

—The Triennial Handel Festival will be held at the Crystal Palace, Sydenham, next June. The chorus will number 8000 voices. Names, Albani, Trebelli, Nordica and Messrs. Santley and Lloyd are to be the soloists and August Manns the conductor.

# THE STUDY OF THE PIANO. STUDENT'S MANUAL. PRACTICAL COUNSELS.

By H. PARENT.  
Translated from the French by M. A. Bierstadt.)

## CHAPTER IV. EXERCISES.

THERE is so close a connection between the general rules for fingering presented in chapter III, and the application of these to the exercises which are the subject of this chapter, that many of the paragraphs will appear to serve a double purpose. However, I have deemed it essential to show, at the same time, the manner of practising an exercise, and the method of fingering it, so as not to oblige the student to keep turning to Chap. III when he is making a special study of mechanism.

### 53. How should exercises in general be practised?

Exercises should be practised, observing all the conditions already shown for obtaining perfect articulation of the fingers and a good manner of striking the key, that is to say:

1. Place the hand in a natural position, with the fingers curved;
2. Play slowly;
3. Put the key completely down;
4. Strike one note after another regularly and quickly with a vertical stroke; only raise one finger upon putting down another, so that one tone may succeed another without a break, and at the same time avoid dragging the fingers on the preceding notes. These two conditions are absolutely necessary to obtain at once a neat and smooth touch.

### 54. What are the principal exercises to be practised?

The principal exercises to be practised are:

1. Those called *five-finger exercises*, without displacement of the hand.
2. Exercises with displacement of the hand, with and without passage of the thumb;
3. The scales;
4. The trill;
5. The held notes, for acquiring independence of the fingers;
6. Thirds;
7. Arpeggios;
8. Octaves;
9. The changes of hand, repeated notes, substitutions, etc., etc.

### 55. Should exercises be practised with a metronome?

Sometimes it is well to do so to avoid irregularities in time, and to hold a pupil back who is inclined to accelerate. But in any case, it would be unwise to use it before the fingering is made sure of, and the striking of the notes, as well as the independence of the fingers, is quite satisfactory.

### 56. Should the exercises be transposed?

Yes; when their context will permit. This is useful, first, because any exercise that is easy in the key of C is less so in any other; and again, because it is well to be familiar with the use of the black notes.\*

But to transpose exercises without inconvenience, the hand must be correctly held. A pupil not far advanced should do so with great ease, and should commence with those forms in which the hand is not displaced.

\* The key must be struck in the middle; not on the edge of the keyboard, so that the thumb and fifth finger, shorter than the others, can reach the black keys without displacement of the hand.

### 57. How should exercises be transposed?

By means of the keys, if they are known, so as to obtain at once a double benefit—progress in mechanism and in transposition.

If the pupil can read only in the keys *G* major and *F* major, he should analyze the construction of the exercise, so as to reproduce the formula of the desired intervals, observing all the necessary changes in the new tonality. The original fingering must always be reproduced, be it understood.

### 58. How should the exercises for the five fingers without movement of the hand be practised?

The five-finger exercises must be practised in all possible combinations, at first in *C*, then in all the major and minor keys, slowly and heavily.\*

Special practice is advised in those keys where the disposition of the black and white notes is inconvenient, as *B* flat major, *E* flat major, and *F* flat major. Likewise in those keys where the finger is raised on a black key and the third lowered on a white one (as in *F* major for the right hand and in *E* minor for the left). The formation of the hand renders this disposition of notes particularly inconvenient for articulation.† If the thumb separates from the hand, instead of keeping its position over the key that it must strike in its turn, it would be well to hold it down on this key during the whole exercise.

### 59. What are the five-finger exercises with the displacement of the hand?

Under this head are classed those exercises in which there is a reproduction on each degree of the scale, of a symmetrical form, where the hand is displaced without the passage of the thumb. These exercises include those for the contracting and extending of the fingers. The same fingering must be reproduced in each form (See again Nos. 37 and 38 in Chap. III).

### 60. How must the exercises be practised?

Slowly and heavily. They may be transposed into all major keys. In many of the minor keys, reproduction would lead to bad positions for the hand. Besides, the augmented second of the minor form would produce successions that would be disagreeable to the ear.

### 61. Are all exercises for contraction or extension of the fingers of equal importance?

No; those forms should be most studied in which special practice is given to the fourth and fifth fingers. These two fingers, weaker than the rest, need much patient exercise, so as to make them equal to the others.

### 62. How must the diatonic scales be practised?

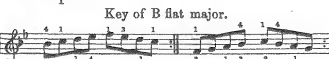
The diatonic scales should be practised slowly and loudly. At first through two octaves, giving a double value to the tonic; then through two octaves, accenting every second note; through three octaves, accenting every third; then through four octaves, accenting every fourth. The left hand should be practised alone, because it is weaker and less used than the right hand. After having practiced the scales in octaves, then play them in thirds, in tenths and sixths.

\* It is also very useful to practise the exercises *p p* and with progressive shadings, but this work ought only to be done after a time, when strength, equality and clearness are already acquired.

† Advanced pupils and those possessing good judgment may commence each of these exercises slowly, gradually increasing the speed, and so, by degrees, reach rapidly. It is a good gymnastic for the fingers, but requires close attention, for the rapidity must be attained almost insensibly, and such a movement be kept as will not detract from perfect clearness. In fact, this exercise must be practised with ease, for it is easy to do it badly.

It is also useful to practise them in contrary movement.\* If the crossing of the thumb produces any inequality or defective movement of the elbow or hand, then the two passages of the thumb which are found in every scale, can be connected with exercises. The first exercise should start from the keynote, should be composed of five notes, and should be practised ascending and descending; the second exercise should start from the fifth note of the scale and be practised in the same manner. Observe that the regular fingering for each scale is to be employed.

Example:—



This exercise may also be practised in contrary movement.

### 63. Must all the scales be practised daily?

When the study of scales is first commenced, the notes and the fingering must be studied properly, and the oftener they are repeated, the more quickly will they be learned.

This accomplished, they should be regarded as gymnastics for the fingers and practised as such. It is better, then, to give attention to the more difficult scales, and discontinue the playing of them all every day.

### 64. When a pupil makes a fault in running a scale, is it well for him to go back always to the beginning?

No; for in doing this he goes over what he knows, and may find himself stopped ten times again in the same place. Neither should he take it up from the broken point; for this gets the ear out of tune, and displaces the fingers. He should go back and start from the *nearest tones*, using the finger belonging to this note.

### 65. By what means can the fingering of twenty-four diatonic scales be retained?

By reasoning. The scale composed of seven diatonic notes is fingered by the aid of the thumb passing under twice—once after the third finger, once after the fourth; it is sufficient, then, in defining the fingering of a scale, to indicate the two degrees in which the thumb is placed, since on the intermediate notes the fingers follow one another in order. (See table of scales in the appendix, and read the note below, which is very important.)‡

\* Sometimes it is advisable to commence the practice of scales in contrary movement in the keys *C*, *G*, *D*, *A*, and *E*. The same fingers are then used in the two hands, and the passage of the thumb is better comprehended.

† In harmony, the thirty diatonic scales, when applied to the piano, and, consequently, in fingering, may be reduced to twenty-four.

‡ The fingering of the scales and arpeggios is generally learned by routine—by constant repetition. With the desire that pupils should learn this fingering by reasoning, I have drawn from the traditional fingering of these exercises three general rules: 1st. The use of the thumb and fifth finger for commencing a passage of which the first note is a white key; 2d. The passing of the thumb under, after a black key; 3d. The rule for the extension of the fingers (see again chapter on fingering, Nos. 38 and 39). I have thus sought for a formula for fingering that is easy to understand, easy to retain and to apply, and which, besides, allows me a simple, methodical, and symmetrical classification. Finally, I have arranged the table by placing the formula of application and the examples in such a way as to show that symmetry plays an important part, that the formation of the keyboard (white keys and black) is the very basis of fingering, and that the reproduction of a symmetrical combination in the employment of white and black notes leads obviously to the reproduction of a similar fingering.

The seven tables relating to the scales and arpeggios are all conceived after the same plan, combined after the same principles, and executed in the same form.



[FOR THE ETUDE.]

## NOTES FROM ANTON RUBINSTEIN'S CYCLOS OF SEVEN PIANO SONATAS, WITH HISTORICAL NOTES.

TRANSLATED BY LOUISA KRUTSCHER.

LUDWIG V. BEETHOVEN.

Born, 1770, Bonn. Died, 1827, Vienna. Programme. Eight sonatas.

1. Op. 27. C sharp minor (1801).
2. Op. 31. D minor (1802).
3. Op. 53. C major (1808).
4. Op. 57. F minor (Appassionata) 1804.
5. Op. 90. E minor (1814).
6. Op. 101. (1815).
7. Op. 109. (1821).
8. Op. 111. (1822).

The reformer of instrumental music also brought about a wholesome change in piano playing. He is the founder of dramatic piano-playing. The youth already drew from the best and purest fountain Bach's well-tempered Clavier. From the vestibule of Fugue form he entered into the temple of Sonata. He played the piano and composed for it, not as others had done, but as no other had done. His compositions were new, energetic, sometimes wild and stormy, then thoughtful and dreamy, always touching, interesting, original. "Take note of him," said the prophetic Mozart; "he will make the world talk."

Genius and originality are not exactly what the world first requires. It has allowed time for the acknowledgment of Beethoven; as far as we know, not one of his delightful sonatas was played in public during his lifetime. It was noticed that Mendelssohn, then a young wandering artist in society, occasionally dared produce one! In the meantime, about fifty years had passed before the sybilistic books of the "last Beethoven" became the new Evangel.

Beethoven's sonatas form an integral part of the culture of to-day! It is therefore important that we should cast a hasty glance over the origin of the sonata. We have already mentioned that as "classical form," it had taken the place of the fugue. Originally, the word sonata meant "one piece" for instruments, as opposed to cantata, which designated a piece to be sung. But even at that time the meaning varied so considerably that Hammersmith, (1662) gave the name of sonata to a motette for alto, with an accompaniment of two trumpets, four trombones and four oboes. In 1685, the young Andreas Gabriel (1685) first used the term sonata as a name for a fine-voiced instrumental composition. Corelli wrote his violin sonatas in four movements—Adagio, Allegro, Adagio, Allegro. From this arrangement can be seen at once that our sonata-form did not originate with Corelli.

The first piano sonata (we have none from Bach) was composed by Johann Kuhnau (+ 1722), a predecessor of Bach. It stands as a connecting-link in the second part of the new piano productions (1695), and the author apologizes for its tenuity in the following words: "I have added a sonata, ex B., which will please the amateur." Why should one not be able to arrange such things for the piano as well as for other instruments? No single instrument can claim a superiority in completeness over the piano.

These sonatas consist of five periods: allegro in B $\flat$ , Fugue B $\flat$ , Adagio E $\flat$ , Allegro B $\flat$ ; the last period is a graceful reproduction of the first. We see Kuhnau was not the originator of our sonata.

For the form of the sonatas we have a much better and older authority, the Italian, Dario Castello, whose concerted sonatas for organ and piano, accompanied by one or two other instruments, appeared in 1621. Each sonata consists of short single periods, strictly divided by tempo, measure, and character. The key changes also; for example, A minor, C major, A major, A minor, which is more characteristic of our time than that of the seventeenth century.

The honor of creating the sonata belongs to the sons of Bach. It is not Freidemann, the most celebrated follower of his great father, but Phil. Em. Bach, whom Mendelssohn designated as a dwarf among giants. The most important thing was achieved by the youngest, least esteemed son of the Leipzig Thomas Cantor, Johann Christian Bach, the Mailander or Londoner.\* He fell far, far from the parental esteem, but found the right way from fugue to sonata, as he introduced the form of the latter into the contrasting scene of the former.

He had not that end in view, but what does it matter? He discovered the most important element of the sonata by chance, as it seems. His Opus 5 contains six sonatas for piano, which, for the most part, cling to the earlier and contemporaneous patterns; but the second, with contrasts of three periods, is as become typical; it shows, in the first allegro, the principal period, the well-known trio.

\*But from these dwarfs again sprang giants, our classical trio, Haydn, Mozart and Beethoven.

vision of three parts, which has become classical through the works of Haydn, Mozart and Beethoven. (The first theme strong, energetic, D major; second theme gentle and mild, A major, and of the second part in the dominant A major. Repetition. Middle period, then the Da Capo, "as the custom of the school." First theme D major, second theme D major, end D major.) How came the frivolous Bach to this deep, with consequence laden inspiration? We have no answer. The six sonatas appeared about 1765.

What was here, chance before design at the hands of Mozart and Haydn, and the "Classical Form" was proclaimed as the primitive and everlasting law of theory and aesthetics.

Three periods fill the idea of a sonata. Haydn acknowledged the taste and habits of his contemporaries when he carried the minutet forward from the suite; there could hardly be a sufficiently aesthetic justification for doing it. Beethoven changed the minutet to scherzo.

The eight sonatas chosen represent the characteristics of style in the three periods into which Beethoven's works are divided, although the contents of the Moonlight Sonata and its peculiar construction place it on the boundary line which divides the first and second periods. The sanctioned form is substantially preserved. Only later, the master bursts the narrow fetters.

The piano-playing world was once delivered from the depressing constraint of the fugue by the sonata, until this, in turn, became constraint. "The master dares break the form." He not only dares, he must, or who would help us to make progress in art?

Through Beethoven the pianist suddenly found new and more worthy tasks. His sonatas are complete dramas, trilogies, tetralogies, which naturally require dramatic life at the hands of the performer. Freedom of conception is allowed the thoughtful artist; the fundamental dramatic idea forming the only restraint. To recognize this idea, to grasp it with understanding, is the peculiar task of the performer. Yet the stamp of individuality must be preserved under the influence of the poetic idea. The vain peculiarities of virtuosity are put aside. He who plays a Beethoven sonata must feel himself a missionary who would convert the heathen; a priest who proclaims saving truth. A beautiful task, but also a difficult one!

## Questions and Answers.

QUES.—Which of Mozart's sonatas would one better take for the examination of the A. C. M.?

ANS.—The choice of the sonata is left to the candidate. We would recommend the celebrated one in C minor (with the Fantasia).

QUES.—Which is the least difficult of the three Liszt pieces in the list?

ANS.—One of the Nocturnes (Liebestraum).

QUES.—Would the Schubert-Liszt "Hark the Lark" be accepted in place of these three?

ANS.—No.

QUES.—Would a Chopin polonaise be accepted? Only his nocturnes, waltzes, and mazurkas are mentioned.

ANS.—The candidate is expected to be prepared to play at least one work by each composer named in the list (see Prospectus, page 11, No. 11). If he wishes to play any pieces not on the list he can hand in a list of those compositions (see Prospectus, page 12, No. 11).

QUES.—Please explain nature of the excerpt for transposition in item V. A. C. M., Associate Examination; i. e., whether song accompaniment, choral, or common piano piece, whether a period or more in length, and whether simple or complicated in harmonies and modulation? I would like to know what to expect.

ANS.—As the choice is left entirely to the examiners, it is impossible to say what the character, length, or difficulty of the piece selected for transposition will be. It is safe to assume, however, that the examiners will make no unreasonable demands on the candidate, and that the possession of a fair ability to transpose will be all that will be required by them.

QUES.—Will a simple Mozart sonata (other pieces played being difficult) rate as high an examination as those which require more study?

ANS.—The performance of a piece is rated according to its merit, and to play a simple Mozart sonata perfectly requires a delicacy of touch and refinement of taste that would ensure as high a rating as the more difficult pieces in the list required of every candidate.

QUES.—Will you kindly give me in THE ETUDE the metronome marks for Mendelssohn's Caprice Op. 33, No. 8, the Adagio and the Presto in A. D. J.

ANS.—Adagio, M. M.  $\text{♩} = 80$ ; Presto, M. M.  $\text{♩} = 160$ .

QUES.—I would like to ask THE ETUDE if the rule forbidding consecutive fifths applies to an augmented fifth followed by a perfect, or vice versa.—SUBSCRIBER.

ANS.—It applies to both. A diminished fifth may follow a perfect one, but not the reverse, as a rule.

QUES.—1. What is the difference between a diatonic and chromatic half-step, and, 2, the difference between  $\frac{1}{2}$  and  $\frac{1}{4}$  time at each quarter-note has a count, and has four counts in a measure the other two counts?

ANS.—(1) A diatonic half-step occurs between two adjacent degrees of the scale, e. g., from C to D flat. A chromatic half-step occurs between any note of the scale and a chromatic alteration of it, e. g., between C and C sharp. Both sound the same on the piano, the difference being in the melodic and harmonic significance. This is what the difference in notation indicates. (2) One is simply the double of the other, and has a primary and secondary accent.

QUES.—Will you kindly mention the names of a couple of instrumental duets and solos that would be likely to be appreciated by the general class of people?

ANS.—Among the duets of the popular type may be mentioned: Carl Killing, op. 217, "Polka Brillante," Spindler, "Charge of Hussars," Strauss, "1001 Nights Waltzes," Smith, "May Pole Dance." For piano solo, Matet, Minuet in A major; Durand's Valse in E flat; Schatz, Polonaise in E flat minor; Tours, Gavotte Moderne.

QUES.—What is the meaning of the term *Allargando*?

ANS.—Allargando, the name of W. L. Hofer's musical game, is a word made up from parts of two musical terms, viz.: Allegro and Grandioso, meaning lively and grand.

QUES.—How are the embellishments in Bach's three-part inventions executed?

ANS.—Get a copy edited by Dr. Hugo Riemann. He has all abbreviations written out; besides, this edition is very superior in many other respects.

The question relative to Rubinstein's melody in F cannot be answered, because no such passage as mentioned can be found in the piece. Correspondents should always write their addresses.

QUES.—1. In the Scarlatti Sonata in D (Peter's Ed. 277, p. 46), in measures 16, 17, 18, etc., are the long appoggiaturas followed by eighth notes, in third beat, playing the same as the two sixteenth notes on first beat of same measures? If so, why the difference in notation?

2. In the Weber Polacca, how is the chain of trills played in the ten-measure passage just before second entrance of subject?

3. How is unity of time preserved in sonatas—for example, Sonata Pathétique, or Mozart's Fantasia and C minor Sonata? Please explain whether there is any fixed relation between tempos of the movement.

4. In the A. C. M. sight-reading test, is the candidate expected to play according to the marked tempo, or with metronome?

ANS.—1. If they are intended for long appoggiaturas, they should be played like the two sixteenth notes at the beginning of the measure. But why they should be written as they are in that case, is probably "one of those things that no fellow can find out." They are quite as likely to be meant for short appoggiaturas, although there ought to be a cross downward through them, in that case, to prevent ambiguity.

2. The double-dotted eighth should take seven thirty-second notes for the trill. The quarters should take nine, including the after-note.

3. By making the unit of time in one movement a multiple of another. Thus, in the Sonata Pathétique, if the *Andante* be played  $\text{♩} = 60$ , the *Allegro* may well best have the tempo  $\text{♩} = 120$ ; i. e., it will be eight times as fast as the *Andante*, an eighth note in the first movement taking as much time as a whole note in the *Allegro*.

4. They were not required to do so last year. Write to Herbert Bonner, Secretary, 60 William Street, Brooklyn, B. I.

QUES.—Please answer in next ETUDE: Who are the characters in Berger's "Chas. Achuster?" intended to represent—Seraphael, Achuster, Clara, Davy, Anastase, Miss Benette, Millicent, Starwood Burney, Miss Lawrence, etc., etc.—ENDY MUSIC CLUB.

ANS.—Seraphael is intended to depict Mendelssohn; Charles Achuster, Joachim; Aronach, Zelter; Starwood Burney, Sterndale Bennett. Perhaps some reader of THE ETUDE can give further information as to the other characters.

"STRUCTURALLY instrumental music, such as our great masters have bequeathed to the world in their symphonies, quartets and sonatas, is, perhaps, the only artistic production in which the Germans stand alone, not only without legitimate, but really without any rivals. But there is no branch of the art which, in order to be correctly and completely understood, demands from the listener greater attention and devotion."

F. HILLER.

[FOR THE ETUDE.]

## PIANO PLAYING AND GENERAL MUSICAL INSTRUCTION FROM THE BEGINNING TO THE END.

BY CARLYLE PETERSILEA.

## III.

AMID tons of error how difficult it is to pull one grain of truth! As in nature, all things begin with the germ containing within itself the life principle to be developed according to its capacity and destiny, so, also, in art, which is a small part of mother Nature, the germ principle remains the same, and the future artist, having within himself the capacity to become an artist, must grow in accordance with the natural laws that create the impulse and culminate in the highest form of humanity. I have set for myself the difficult task of writing a series of articles, showing what seems to me the logical development of musical nature from the beginning to the end. The same course of treatment will answer for the nature that is not particularly musical, but the result cannot be beyond the capacity and quality of the germ within the two natures.

Let us take a beginner in music, and let us hope that the beginner is a child, and not an adult, as is, unfortunately, so often the case. I shall now proceed according to the Petersilea Piano System, written by Franz Petersilea. The author of this scientific method was a man of the utmost refinement of musical sensibility and culture. He received the most of his musical education in Germany, while pursuing his other studies with special reference to entering the ministry.

Living in Weimar at the time that Hummel was teaching and giving concerts there, it was of great musical benefit to Mr. Petersilea, and his vivid recollections of the wonderful legato style of playing that made Hummel the most prominent pianist of his age, undoubtedly formed in his mind a certain standard of musical touch and technique that has been so admirably worked up in his system for the piano, and exemplified by hundreds of his pupils. Unlike the majority of instruction books that have been carelessly and ignorantly thrown together to flood the market, delude a people and make money by puffing and advertising, the Petersilea System is the result of over forty years' practical experience in the art and science of teaching by one of the best German musicians America has ever had the good fortune to offer citizenship to. The Petersilea System has been written and rewritten several times, always at the personal expense of the author; and until plates were sold to the present publishers (White, Smith & Co., Boston, Mass.), it had scarcely ever been advertised, or used by any one except the author and those of his pupils who had intelligence enough to teach it properly.

To give an extended analysis of the work is not the purpose of the present sketch, but the writer begs to call attention to some of its most salient points. It is presumed that the pupil has some knowledge of playing before beginning the system, although in cases of unusual talent and intelligence, it might be well to start a beginner with this book. The first object to be gained is the entire independence of the hands. The left hand is educated to do just as much as the right; and the five-finger studies used for this purpose are wonderfully interesting, and at the same time thoroughly musical in character and style. The system is divided:—I. to five distinctly different parts, namely:

PART I.—*Melodious Five-Finger Studies*.—Strict attention to accentuation and rhythm is here demanded. The hands and fingers are trained to become flexible and independent, yet every passage is classical, and cannot fail to instruct the mind as well as the fingers.

PART II.—*Major and Minor Scales, and Exercises on the Chords of the Tonic*.—This subject is presented in an entirely new and original form, especially the rules for fingering the scales. The scholar, having accomplished these, will need no finger marks; his understanding will enable him to employ the best fingering in almost any case. The exercises on harmony give a fair knowledge of this indispensable part of a musical education. In the ordinary way of piano teaching, the subject of harmony is hardly ever touched upon, and, except in special cases, when extra lessons are taken, the majority of piano pupils do not know the difference between one chord and another. Every chord that occurs in a composition ought to be understood, and, in order to save time, harmony should go hand-in-hand with the technical and emotional development of a pupil.

PART III.—*Piece for Acquiring a Correct Technical Action of the Fingers, Wrists and Arms, and the Art of Phrasing*.—Every educated singer or reader is aware of the importance of systematic and diligent training of the voice and respiratory organs before satisfactory results can be reasonably expected in either the department of speech or song. Now, the same, or even more, time must be expended upon the technical movements of the fingers, wrists and arms, and the subject of phrasing.

How few persons have any definite idea of what constitutes correct and artistic musical phrasing! Phrasing bears the same relation to music that punctuation does to writing. The slurs that are employed in piano music have no meaning at all to the majority of players. A slur means that the notes encircled by it are smoothly connected, that the first is smoothly connected to the second, and the group must be separated from what follows. Now, in classical music, which is the only kind for which the Petersilea system was particularly intended by the author, it frequently happens that the left hand begins a new phrase before the right has finished a phrase, or vice versa. This requires care and understanding on the part of the player to give the correct interpretation to the two different movements. The studies which the author has composed for the art of phrasing are beautiful and combine sentiment with profound contrapuntal knowledge.

PART IV.—*On Melodious Touch and Expression*.—Up to this point the exercises were written for the mechanical touch, the fingers, wrists and arms acting like hammers. This kind of music stands in the same relation to melodious and expressive playing that drawing does to painting. There can be no doubt that a person, in order to become a good painter, should first learn the use of the pencil. The touch is either *mechanical or melodious*. Some pieces and passages admit only the former; others, only the latter; still others, and by far the greater part of good music, both require both, and the player must be the one or the other, as circumstances may require. But this seeming unconsciousness is the result of a perfect mechanism first acquired, and superior taste and discrimination added in later studies.

Those who have really talent for music will acquire the melodious touch as easily and naturally, as an intelligent reader or singer, when deeply impressed with his subject, will show his emotion in his voice and manner, and communicate his own feelings to an audience. Any one without talent for music may learn to execute *mechanically* very well, frequently better than talented ones; but any attempt to teach him to play with expression amounts to no more than to induce him to exhibit a variety of musical grimaces and caricatures.

PART V.—*Technical Exercises and Octave Passages Taken from a Large Number of Celebrated Works*.—In connection with this system are to be published Petersilea's Technical Studies, Gustav Wolf's Thirty-two Select Pieces, arranged in the form of studies, revised by Carlyle Petersilea, Bach's two- and three-part Inventions, and other music calculated to improve the taste and technique of the scholar. A graded course of studies for piano, compiled by Carlyle Petersilea, of the New England Conservatory of Music, Boston, is cordially recommended for its completeness and general excellence. It is an invaluable guide to teachers.

(To be continued.)

## THE PHILOSOPHY OF LEGATO TOUCH.

J. BROTHERHOOD.

## II.

I AM thoroughly in accord with Dr. William Mason's remarks, that, "A pure musically legato touch must be the result of a naturally sensitive and musical ear," and the pupil who is so blessed as to possess by nature a sensitive and musical ear (gaining thereby that intuitive perception which no artificial teaching can supply), will doubtless land more quickly in the "legato harbor of refuge and delight," while the possessor of a naturally unsensitive and unmusical ear will be floundering in the hopeless depths of staccato, and, after much effort, can only expect to reach the island of mediocrity, to which doom nature from the first held the helm.

In contemplating the agonistic features in the construction of the hand's mechanism and educating its details into mental subjugation, we have a scientific, not an artistic problem: and in connection therewith I cannot perhaps do better than quote the following extract from a letter received from a professor of the piano-forte of the Royal Academy of Music, London, England, Mr. T. A. Mathay, who says: "When we characterize a piano-player's technique as *perfect*, it really means that the muscles of the fingers, hands and arms of that player appear to us to be entirely under the control of his will power. At the piano the attention is necessarily apt to be drawn away from the 'muscular system' and the 'muscular action' to the musical effect produced—thus certainly training the mind musically, but only indirectly training the muscles. Gymnastic exercises, on the contrary, are put out to direct the whole attention for the time being to the mental efforts necessary to acquire facility about the complicated nervous and muscular actions which are required for each controlled movement of a finger or wrist."

It is true that in training the details of the hand away from the piano is not doing the thing mentally, but not musically. Now, this as a preliminary is not a drawback, but of vital importance, for it allows of con-

centrated attention to one thing at a time. On this point Mr. W. S. B. Mathews writes as follows: "It is not too much to say that the average pupil loses two-thirds of the time spent in practice, for he has to train his hands, get his musical conception, and unite it to the muscular apparatus, all at once. Owing to the want of proper attention, he is unable to do all three of these things badly, the attention being directed to one point while he is missing it at another."

I believe, therefore, that if any great advance is to be made in the future, in securing better results, in teaching the acquisition of legato (as well as to staccato, generally), that the scientific treatment of the hand away from the piano must form the base of such advancement, and my belief is substantiated by the testimony of many eminent teachers which I have received during the past year, and who advocate the use of my hand gymnasium, the "Technicon," in regard to which a leading teacher in Massachusetts writes: "I have no hesitation in recommending a half-hour with the Technicon as a full equivalent of two hours of the most faithful practice of the finger exercises upon the piano, for the development of every fundamental quality of touch."

You may perhaps consider that I lay too much stress on the mechanical, to the subversion of the musical; but, on the contrary, I desire to show that the mechanical (or, rather, scientific) can be used as an auxiliary to aid the musical. Musically speaking, I should like to treat the hand with contempt; but it is in piano-forte playing, too often "master of the situation," and must, therefore, receive that attention which shall turn its powers for evil into the good.

Many there are who, though blessed with fine musical conceptions, may nevertheless labor under physical drawbacks, such as weak, sluggish nerves and muscles, and though possessed of good natural powers of apprehension, yet have not corresponding natural powers for production. It does not follow that the finely constituted musical genius of a Schubert should result in the concrete mastery of the piano-forte, that the utmost point of art as there is a wide difference in the quality of natural musical sensitiveness in pupils, so there is also a difference in the quality of their physical constitution.

The scientific treatment of the hand, therefore, for what may be called "tone workmanship"—cultivating the refined and finished character of the touch of excellence—giving it the same powers of uniform beauty of treatment in legato as in all other forms of tone shading—is what the aspiring pianist requires, and which can be obtained by the use of scientific means *additional* to keyboard exercise, and a departure from these traditional methods of "finger strength," attained at the deplorable state of things which the accumulated evidence by Mr. Bowman collected shows as existing in too much of the piano playing of the present day.

We do not require the addition of knowledge of the anatomical names of the muscles involved (such as the *Extensor Oculi Medialis*, *Pollicis*) to the already over-weighted and exacting technical course which the piano student has to undergo, but acquaintance with analysis of detail and practical working of the details of the hand's mechanism.

It may be difficult with many to get out of the beaten circuitous track of traditional method; but when the deviation is made, in "the direction which reaches the goal by a shorter route," it will be found to be so paved with results of modern research, that *greater speed becomes the ally of reduced distance*, and augmentation of muscular and nervous strength, attained at the expense of the wear and tear upon the physical system too often traceable on those who traverse the monotonous, dreary road of keyboard technical exercise, which in too many cases is also answerable for the premature stifling of youthful enthusiasm.

The knowledge that I had devoted much patient and conscientious thought and experiment upon this specific subject, caused me to lay before the musical profession two years ago the results of such labors, as represented by my scientific hand gymnasium, the "Technicon;" and its practical application has elicited from eminent pianists of Europe and America the highest encomium, it has thereby been raised from the region of economic experiment into that of artistic endorsement.

In conclusion I would say that, though a member of a scientific profession, yet it is with no desire of obtrusiveness that I have introduced the "Technicon" as a remedy against the *artistic method*; but merely the economical application of means to ends—the introduction of science, as in the case of the sister arts, in order to secure "the application of the useful for the production of the beautiful."

"Amateurs give us so much trouble because they are creatures of two-fold character: necessary and useful, when with a sincere interest they combine unassuming reticence, but contemptible, and to be disparaged, when they are bloated with vanity and conceit, anxious to push themselves forward and give advice. There are persons whom I respect more than a first-rate amateur, and whom I fear less than a second-rate professional one."

F. MENDELSSOHN-BARTHOLDY.

## ON THE FINGERING OF DIATONIC SCALES.

BY HERMANN VETTER.

Translated by Mrs. H. D. TREHAR.

## EXTRACT No. 1.

Among the vast number of piano players there are, as experience teaches us, many who never arrive at a clear idea of how to finger diatonic scales, although they may practice scales daily for many years. The cause of this insufficient knowledge may be found, for the greater part, in the fact that most teachers neglect to lay down fixed rules, by the aid of which the pupil is enabled to determine for himself the correct fingering for each diatonic scale. Many pupils learn their scales from the notes, and practice them until their fingers play them correctly in a mechanical way; and this method can but be superficial, like all that is learned mechanically and without thought. I need not mention those who learn to play their scales by imitating their teachers; the unpractical side of such a method must be apparent to all.

In order to learn a scale correctly, the pupil must at first, and above all, strictly observe the motions of his fingers. And playing from the notes not only forbids this, but also prevents a familiarity with the several keys and their fingering.

The necessity of establishing fixed rules, by means of which the pupil may himself determine the correct fingering of each scale, has been recognized by many instructors, and various experiments have been made; thus, for example, that of dividing scales into groups of notes. In the following lines I will attempt to demonstrate my method, enabling even inferior pupils to comprehend this question readily and permanently after the requisite theoretical preparation.

The fingering of each scale is determined by the two finger-groups 1, 2, 3, and 1, 2, 3, 4. As the four-finger is employed but once in each scale, the entire question of fingering may be considered solved when we have decided upon which note of each scale the 4th finger is to fall.

One-half of all the scales (major and minor) for the right hand, from C, B, and for the left from F, E, the scales to be considered as following each other in the succession of fifths) contains these groups of three and four fingers undivided. In them, the 4th finger of the right hand set invariably falls upon the *seventh*, and that of the left hand upon the *second*.

In the remaining scales the 4th finger always falls on a black key. In those keys that are marked with # it falls upon that black key representing the note that is marked (in the signature) with the first # in the left hand; and with the last # in the right hand. The reverse is the case in the keys with flats. The 4th finger of the right hand falls on the first flat marked, and that of the left hand on the last #. When the note in question is represented by a white key the 4th finger belongs on the # or ♭ marked just before or nearest to it, viz.: in the key of F sharp; in the right hand the 4th finger must fall on a sharp, because the last # is sharp; in a white key. And in G flat, for the left hand, where the last is a flat, the 4th falls upon g flat.

Another advantage, and one that should not be underrated, resulting from this method is, that the pupil must thus always keep himself informed concerning the number of flats and sharps in each key and their succession.

## EXTRACT No. 2.—SHOULD A SINGING-TEACHER BE ABLE TO SING?

The question has often been discussed, whether a singing-teacher should necessarily be able to sing. Teachers regard this question from the standpoint of their personal qualifications; a singer is not held to appear as such, though a singing-teacher who could not sing must resemble Swift's dancing-master, who possessed all possible requisites for his profession except that he was lame. This opinion, however, is as incorrect as it would be to think that all the best vocalists were, or necessarily be, stout themselves. The vocal teacher must, it is true, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate how one should sing and how one should not sing. It is not essential, though, that he be a brilliant singer; for, according to the opinion of those who have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thorough knowledge of the science of singing, be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own branch of the art, but must extend over the whole wide domain of music and its fundamental laws. The vocal teacher must be endowed with unbounded patience, in order that he may be able to endure the tediousness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud.

SIE MORRIS, MACKENZIE.

## THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

## CONCERNING MEMORIZING MUSIC.

TO A STRANGER:—

Dear Sir:—Your favor is at hand, in which you ask me whether I think it important for pupils to memorize the pieces they play, and whether I agree with the opinion on this subject expressed by Mr. Mathews in the February number of THE ETUDE.

In reply, I would say that I do attach considerable importance to memorizing, although I think it quite possible to overrate the relative value of it.

There can be no doubt that who has made a piece so thoroughly his own that his playing of it is a free reproduction of his own conception of its significance, will play it more artistically and more effectively than he who is obliged to have his notes in order to be sure of avoiding mistakes. There must be freedom in performance, or there can be no artistic interpretation. And the playing of every pupil ought to be artistic, as far as it goes, i. e., in the grade he has attained. If he can learn his pieces by ear correctly, he will be likely to play them much better than his fellows who play with their notes.

But the practical difficulty I have found in the case of many pupils is, that they do not play by ear; that is, they do not reproduce an imagined musical conception. They remember how the notes look, and what keys correspond to the notes. Their musical memory is exceedingly imperfect, defective, because they have little or no sense of tonality, and none whatever of harmony. This is probably true of the great majority of piano pupils, in this part of the country, at least.

Now, I am decidedly doubtful about the wisdom of memorizing a great deal when pupils are in this condition. I do not find that memorizing their pieces makes their playing any less mechanical, because their memory of them is quite as mechanical as their note reading. And it more than doubles the work required to master a given amount of music. Unless I can get a more thorough inward comprehension of the music, I think it is worth more to the pupil to sing a larger number of pieces with the notes, and so gain a wider musical experience.

As you suggest, memory is not synonymous with intellect. One, at least, of the important illustrations in the article you refer to, is hardly well chosen. It is a poor school teacher who insists on his pupils' memorizing the contents of their text-books. A comprehension is what is needed, not memory of the exact phraseology of a text-book, unless in the case of definitions. Even then, a teacher will often prefer that a pupil should make his own definitions.

To sum up, there is a great deal of truth in Mr. Mathews' article and also in the admirable Introduction to his "Studies in Phrasing, Memorizing and Interpretation." But here, as elsewhere, "the point lies in the application." You will have to use common sense with each separate pupil, and you cannot treat any two exactly alike.

## THE MINOR CHORD ONCE MORE.

TO AN OLD FRIEND:—

Dear —: So you can't learn to think C-E♭-G as "G understood" instead of "C minor"? Well, that isn't surprising, considering that you have been thinking that combination as a chord of C for nearly half a century. A doctor friend of mine once told me that, when Harvey discovered the circulation of the blood, not a single physician in England above the age of forty accepted it. So, while a radical innovation in music-thinking (or any other thinking) may be a mere piece of crankiness, it isn't safe to predicate that quality of it merely because men well-to-do in the middle age are unable to accommodate themselves to it.

I'm not going into any elaborate argument on the subject here. I don't think I can put my own view of it any more clearly than I did in my essay on "The Practical Value of Certain Modern Theories Respecting the Science of Harmony," read at the Boston meeting of the M. T. N. A. in 1886. You have it in the report for that year. You have also Dr. Riemann's essay on "The Nature of Harmony," appended to my "New Lessons in Harmony." If you do not find these satisfactory, I don't know what I can advise you. Or, rather, I ought to say, if you feel prepared to commit yourself decidedly against them, before you have read the masterworks of Riemann and Von Oettingen, there is nothing more to be said. The wiser way, it seems to me, would be to investigate the matter thoroughly, following out the processes and speculations of these two writers in detail, or else withhold judgment.

But let me make a suggestion or two: although you have not read much of Riemann, and Von Oettingen as yet, I know you have Mendelssohn's great work, "Die Natur der Harmonik und der Metrik." If you

have read it, as I think you have, you must be aware of the extreme acuteness and subtlety of Hauptmann's harmonic perception. What, then, do you think of his insisting so strongly that G and not C is the tone on which the unity of the combination C-E♭-G is based? What do you think of his contrast between "active" and "passive" chords? What do you think of his insisting that in the chord C-E♭-G, C is the tone which conditions the unity of the chord, because it has a third and a fifth in the chord, while in the C-E♭-G conditions the unity, because it is the third and the fifth of the other two tones? Hauptmann knew nothing of under-tones, or the "phonic over-tone," or the subtle investigations into the perception of complex tones by the ear, on which Riemann's convictions are so largely based. But, none the less, he perceived the reciprocal quality of the two kinds of chords, and marvelously fine perception it showed, let me tell you.

As to the two kinds of chords being mathematical reciprocals, the knowledge of that fact goes back at least as far as Zarlino. He couldn't work that fact into any practical use then, as he would have been glad to do, simply because the imperfect condition of notation made the thorough bass system, for the time, a practical necessity. And, besides, harmony, as against counterpoint, was still too much undeveloped. But it seems to me perfectly clear that the reciprocal relation between the two kinds of chords, is the one of prime importance, a fundamental fact in harmony. If this be so, it is only a question of time when the recognition of it will be regarded as essential to rational harmony teaching. The 65-G, as you advise, that the overtones so predominate in the chord C-E♭-G is of an extraordinarily important character. Besides, your "fact" itself is open to question. In the first four partials of the three notes of the chord, by your own showing, there is only one E, the characteristic note of the chord of C major, while there are two E flats and four G's. This proves nothing, one way or the other, as to the real point of unity in the chord of C more than your insisting that it "sounds like a chord of C." Of course it sounds so to you, after all these years of thinking it so. But it didn't sound so to Hauptmann, and there are quite a number of us nowadays who feel that his leading us in that direction is a mistake in this direction, is toward light, and not toward confusion and obscurity.

Besides, you overlook wholly the *undertone* series which come from the phenomenon of sympathetic vibrations. Put your foot on your damper pedal, strike a high E flat, and hold it and see what you will hear. Perhaps you won't be able to hear many of the undertones, any more than you'd be able to hear the upper partials; but if you will experiment with proper apparatus, you will find that your G generates the chord C-E♭-G by sympathetic vibrations. I don't know what you may think of this, but I can't help regarding the G as the point of unity for the combination. That is, the chord is G understood, not a chord of C.

## MAXIMS FOR PIANISTS.

## SHADINGS.

Let the pianist catch the first hint of his duties from the very name of his instrument—piano-forte. If a man plays always softly, he is like a ticking watch; if he plays always loudly, he is said to be louder. Both these charges are correct. The pianist must play both soft and loud, and the greater the range of intensity which he can extract from the keyboard the higher his art, other things being equal. Any one may say that the greater the range of intensity the greater the strength of the pianist. Do we not praise Rubinstein for his whispers of pianissimo and for his thunders of fortissimo? His colossal strength is mentioned by one, his marvelous, almost inaudible delicacy is the wonder of another, who is it? It is Rubinstein the greater artist? In neither, but in both.

We recognize, ordinarily, by variable names, five degrees of intensity—pianissimo, piano, mezzo, forte, fortissimo; but for convenience of analysis, let us say that each of these five degrees may be subdivided into three—three times two. No student who will sit down patiently and endeavor to graduate his touch through fifteen audible, distinct degrees, will be astonished to find how hard it is to do, and what an enormous difference there is between the first and fifteenth degrees. Do not, therefore, be deceived by the name of that, is, contraltone energy—is needed alone; nervous steadiness is quite as important. As soon as he begins to vary the tone he will find that, instead of going up or down by uniform gradations, one tone will be soft, the next suddenly much louder, the next softer, the next etc., etc. Now, a great feat of a pianist is to make a long, sustained and perfectly smooth crescendo or diminuendo. The two effects were combined by Rubinstein in his transcription of the Turkish March from Beethoven's "Ruins of Athens." How wonderful the nation went wild over such an incredible feat.

## MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trebar, Box 2920, New York City.]

## HOME.

—MISS NEALLY STEVENS has been concertizing in St. Louis, Chicago and Canton, Ohio.

—JOSEF HOPMAN's receipts for a recent recital in Boston are said to have been \$5,360.

—MME. DORT PETERSEN-BURMEISTER played three piano-forte recitals at Steinert Hall, Boston, in February.

—LOUIS MAAS, the Boston pianist, has been playing in Baltimore, at a concert given by the Chamber Music Club.

—GERNICE introduced Wagner's symphony to an American audience at one of his Boston symphony concerts.

—MR. EMANUEL MOOR, the pianist, and Miss Anita Burke, of Orange, N. J., were married in London, on February 9th.

—HUGO MANFELD's fifth concert took place in San Francisco, one of the soloists being Miss Susie Blair, a young violinist.

—The pupils of the Atlanta (Ga.) Female Institute, Constantin Sternberg, Director, recently gave an interesting musicale.

—THE CLEVELAND GESANGVEREIN, Mr. Franz X. Arens, conductor, produced at its first concert a string quartette in A minor, by Arens.

—MME. ANNA LANKOW, Miss Adele Aus der Ohe and Max Alvary are the soloists thus far engaged to take part in the St. Louis festival, held next June.

—MR. KARL KLINDWORTH played a recital at Elmira College (N. Y.) on February 2d. Beethoven, Chopin and Liszt were represented on his programme.

—The second chamber music recital by Joseph H. Chapek's String Quartette was given at Little Rock, Ark. The programme included Chapek's "Bektsene."

—At the last Petersilea concert in Boston, Brahms' variations on a Paganini theme were played by Benedict, and the Hungarian Fantasia, Liszt, by Mrs. Petersilea.

—MESSRS. W. S. B. MATHEWS and Emil Liebling propose giving three illustrated lectures on the "Development of Piano Playing, in Chicago. The first, on February 13th, was "From Bach to Beethoven."

—DR. F. L. RITTER's fourth lecture before the school of Music, Vassar College, on February 17th, treated of "The Organ, and its Functions in the Church." Mr. F. Taff furnished the musical illustrations.

—MME. FANNIE BLOOMFIELD-ZEISLER performed the Rubinstein D minor concerto at Mr. Heimendahl's sixth and last Philharmonic concert, Baltimore. This enterprising organization announces four popular concerts to be given soon.

—MR. FRITZ GIESSE, 'cellist, was the soloist of the Fifth Baltimore Philharmonic Concert, playing Volkmann's Violoncello Concerto. The orchestra performed "Rural Symphony," Goldmark; "Jessenda" overture, Spohr; and Second Rhapsody, Liszt.

—MISS LUCILLE DU PRE, a very talented Scholarship student in the College of Music, Cincinnati, Ohio, and pupil of Mr. F. L. Ritter, has been recently on a two-weeks' concert tour with Madame Rivé-King. They visited a number of towns in Ohio.

—The first Peabody concert was given at Baltimore on January 26th. The "Eroica" Symphony, and Liszt's "Tasso" were the chief features of the programme. The orchestra numbers seven members; among these are several ladies as regular members.

—MISS ADELE AUS DER OHE played a request programme before a Buffalo, N. Y., audience, lately. It included Toccata and Fugue in D minor, Bach-Tausig, "Appassionata" sonata, ninth ("Rhapsodie Hongroise," Liszt, and Moment Musical, Florentin.

—The distinguished conductor and pianist, Karl Klindworth, gave his third Boston recital, the "Liszt Night," with excellent effect. His programme included the sonata in B minor, "Valse Impromptu," ballad in B minor, concert study, "Au Bord d'une Source," and "Spazialino."

—MR. FRED. BOSCOVITZ gave a piano recital in Boston, including in his programme a number of selections arranged from the Virginal, Spinnet and Harpsichord works of the old masters, and four numbers of his own composition, a Gavotte by Wolf, "Idylle," Massenet, and "Cradle Song," Schumann.

—The Buffalo Music Hall was formally dedicated on February 7th. The Buffalo Orchestra, Prof. J. Lund, director, and the united Buffalo singing societies, under the leadership of Mr. Joseph Mischke, participated, Schubert's "Rosamunde" overture and "Dialogue," B. O. Klein, were played by the orchestra.

—ANTON SEIDL and the Metropolitan Opera House Orchestra will furnish the music at Brighton Beach next

summer. According to the contract signed on February 23d, the Orchestra will receive \$2,500 a week, and Herr Seidl a salary of \$10,000 for ten weeks, besides his living expenses. A concert hall is to be built in which to give the concerts.

—MISS LUCIE E. MAWSON, pianiste, of New York. Miss Ida M. Mawson, soprano, and Miss Charlotte M. Mawson, contralto, of Philadelphia, gave a very successful concert in Philadelphia, January 28th. Miss Lucie Mawson was very highly spoken of, as also the two vocalists. The latter are pupils of Miss Alice Garrigue, of New York. The Misses Mawson were assisted by the Philharmonic Club, of New York.

—A COURSE of four lectures on the "History of the Piano-forte and its Literature" is being given at Miss Porter and Mrs. Dow's Young Ladies' School, at Farmington, Conn., by Mr. H. E. Krebhiel. The musical illustrations at the first and second lectures, on February 9th and March 16th, are to be performed upon an old clavichord, a harpsichord and a virginal, by Mr. Bern. Boekelmann, Director of the musical department. At the third lecture, Mr. Richard Hoffman, and at the fourth, Mme. Fanny Bloomfield will furnish the musical illustrations.

## FOREIGN.

—HENRI HERZ, the pianist and composer, died in Paris on Jan. 6th.

—THE "Heart of Stone" is the title of a new opera by Ignaz Brüll.

—MMES. SCHUMANN and MENTER will both play in London this season.

—MISKA HAUSER, the violinist, once so renowned, died in Vienna, aged 65 years.

—It is said that Adelina Patti contemplates selling her castle Craig-y-Nos, in Wales.

—THE MADRID Royal Music School has 2023 pupils, among which 808 are pianists.

—VERDI's "OTELLO" and Goldmark's new symphony in E flat were produced in Pesth.

—TITO MATTI, the song writer, has just finished his comic opera on a Spanish subject.

—Mlle. CLOTILDE KLEBERG, the French pianist, is concertizing in Germany with Sarasate.

—GEORG HENSCHER has resigned his professorship at the Royal College of Music, London.

—THE "HILAROL," a singing society in Prague, will soon produce Liszt's oratorio "Christus."

—STRASSBURG, in Alsace, enjoyed violin concerts both by Sarasate and Cesar Thomson lately.

—MISS MEUK-MEYER, a grandniece of Anton Rubinstein and a pupil of Liszt, is the musical prodigy of Vienna.

—It is said that Massenet is writing an opera expressly for Miss Van Zandt, the libretto by Victorien Sardou.

—SAINT SAENS' "Benvenuto Cellini" is to be completed for the Paris Opera Comique by the end of August.

—FRANZ RUMMEL has been concertizing in England, and played the Hensell concerto at Glasgow with Mr. Mann's orchestra.

—VIANESI, the conductor of the orchestra at the Paris Opera, has been made a Chevalier of the Order of Christ, of Portugal.

—The remains of Beethoven, Gluck and Schubert are, at length, to be removed to the Central Cemetery, Vienna, next spring.

—JULIUS SACHS, the composer of many lovely songs and instrumental works, and a pianist as well, died at Frankfurt, aged 67 years.

—VICTOR MAUREL will sail for America April 7th, to take part in Verdi's "Otello." The opera will be given at New York, Boston and Philadelphia.

—VICTOR NESSLER is engaged in the composition of a new opera. The scenes are laid in Strasbourg, when it was a free city in the old German Empire.

—The celebrated organist of Westminster Abbey, London, Dr. Bridge, has written a symphony, soon to be played at Mr. Henschel's symphony concerts.

—THE ENTIRE third act of Saint Saens' opera, "Henry VIII," has been canceled by the direction of the Paris Grand Opera and with the consent of the composer!

—LAMOUREUX continues to offer the Parisians Wagner's music. "Vorspiel" to "Parsifal" and selections from "Du Meistersinger" were on a recent programme.

—MISS WHITACRE, the American soprano, Mme. Trebell and Herr Hansmann, the German 'cellist, have formed a company that is to make a European tournee.

—MASSENET's oratorio "Marie Magdalene" was revived at a recent Chatelet concert at Paris, after twelve years, and by virtue of its last performance in that city.

—THE CONCERT given by Adelina Patti at the Paris Opera Comique, for the benefit of the French Hospital in London, is said to have netted the snug sum of \$2,000 francs.

—GOUNOD is writing an opera entitled "Charlotte Corday." This work is to replace, at the Opera Comique, his "Romeo and Juliet," the latter having been transferred to the Grand Opera.

—PRINCE HENRY XXIV, of Reuss, recently conducted in person his symphony, at a Philharmonic concert at Hanburg. The work is said to bear traces of thorough study and skilful execution.

—THE STOCKHOLM Opera Company has been giving a series of performances in memory of Jenny Lind. Only those works were chosen in which the distinguished singer had enjoyed uncommon successes.

—THE CORDOBA SINGING SOCIETY, of Paris, conducted by Mme. H. Fuchs and M. Widor, gave Bach's Passion-music (St. Matthew) with such success that it had to be repeated, by request, in a second concert.

—MME. MARCELLA SEMBRICH gave a concert in Vienna on Jan. 5th. Hellmesberger led the orchestra. Mme. Sembrich is now filling an engagement in Berlin, where she is to appear in many of Mozart's operas.

—MR. JENNY LIND GOLDSCHMIDT's personal property is valued at about \$200,000. She bequeathed 50,000 Swedish crowns to the University of Upsala, Sweden, for the maintenance of poor students, and 5000 crowns to the University at Sana, Sweden.

—THE Carl Rosa Opera Company, with Marie Rose and Georgina Burns as prima donnas, is doing well. It is rumored that Rosa intends producing in England Mr. Robert Goldbeck's opera "Newport," upon which the composer has been spending much thought and time in finishing touches.

## KARL KLINDWORTH.

ABOUT one year ago our musical community was agreeably stirred, as it is so frequently stirred, by reports from the Old World of music, the motherland of the art, by the news that it was soon to entertain in its midst a musician, Mr. Karl Klindworth, celebrated over the length and breadth of Europe, for his labors in the interests of the divine art; a man, renowned as a teacher, as an editor and as an orchestral interpreter. This news was hailed with pleasure, not only by all those to whom Chopin, that unique writer for the piano-forte, had become familiar through the Klindworth edition, but by all music lovers who revere and delight in meeting and communing with those great men whose names have become household words wherever the art is worshipped.

With the advent of the musical season just ended, Mr. Klindworth arrived, and, according to his announcements, made shortly after his arrival, he gave three piano recitals in Boston and New York, respectively. At once our press entered upon a course of unanimous and unjust concert. We have followed their action with much sorrow and regret. Mr. Klindworth's programmes were excellent, his audiences large and appreciative and his performances imbued with that spirit of piety and intelligence that he has ever manifested in the accomplishments of a long and active career devoted to the cause. A life so diligently and usefully passed—fourteen years alone were given to a professorship at the Moscow Conservatory of Music and half as many more to a professor's life in the German Capital, not to mention the arduous duties of a conductor of the Berlin Philharmonic Concerts—must needs conflict with the development of virtuosity pure and proper. The piano virtuoso who affords his hearers an hour of pleasure by his smooth and elegant performances, is compelled to spend days, nay, weeks of trial in the solitude of his studio, toward gaining that end. Mr. Klindworth's readings were lucid and musically, and must have been thoroughly enjoyable to all who listened in reverence. And is all this nothing? And must not he appear less a critic, but rather a criticator, who would condemn performances containing such intrinsic worth for the absence of that particular element, that is usually regarded as such a stumbling-stone in the path of this very musical press itself? The hospitality of this power in our musical world has indeed been strangely displayed toward a musician whose experience and acknowledged position in older musical circles than ours must cause him rather to smile upon its precocious vindictiveness. Why this attitude should have been assumed—the *raison d'être* of this species of politics in music—is still a mystery.



# LITTLE HUNGARIAN MELODY.

UNGARISCHES LIEDCHEN.

(Volksweise.)

F. BEHR.

Allegretto.

*p scherzando*

*un poco animato*  
*p leggiero*

*cresc.*

*cresc.* *riten un poco* *mf* *a tempo*

*cresc.* *riten.*

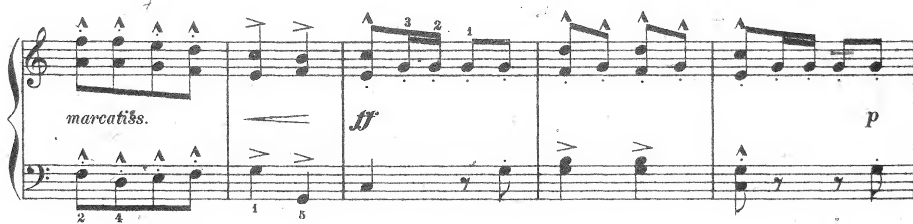
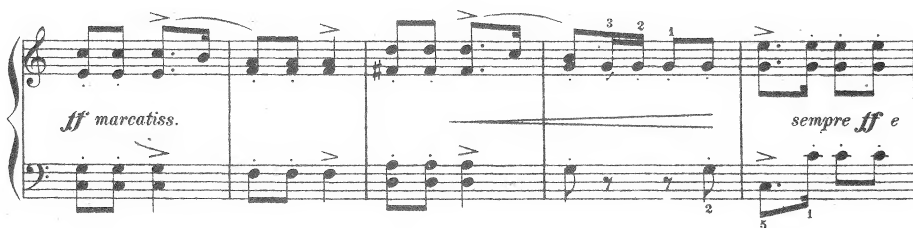
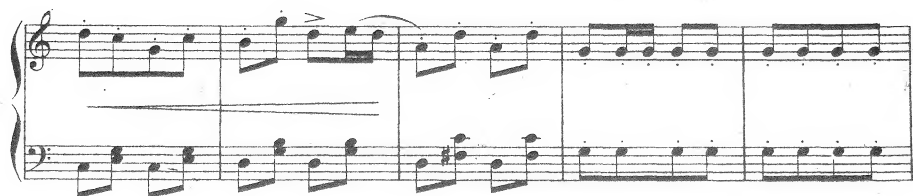
# THE RETREAT.

ZAPFENSTREICH.

F. BEHR.

• Tempo di Marcia.

The musical score is written for piano and bass. It consists of four systems of two staves each. The time signature is 2/4. The key signature has one flat (B-flat). The first system begins with a treble clef and a bass clef. The first staff has a treble clef and the second staff has a bass clef. The first system includes dynamics *f*, *marcato*, and *f*. The second system includes *cresc.*, *ff*, and *f giovale*. The third system is marked *f*. The fourth system includes *cresc.* and *f*. The score features various musical notations including triplets, accents, and slurs.



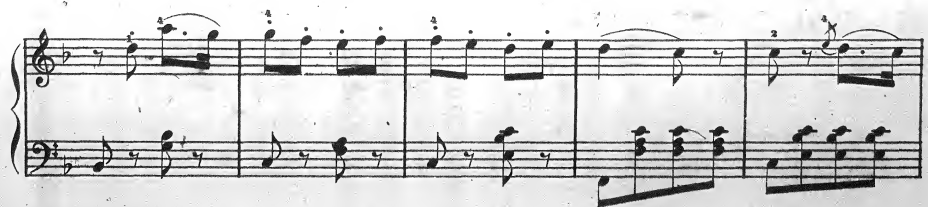
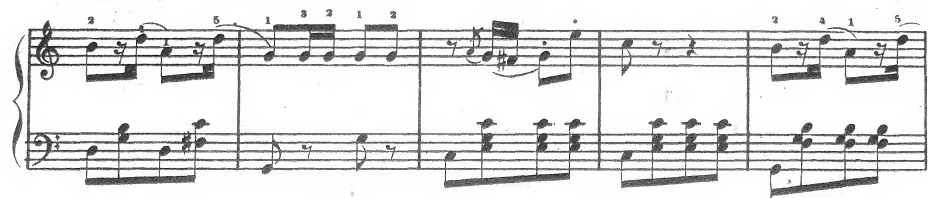
## LITTLE TRUMPETER.

BY THEODORE MOELLING

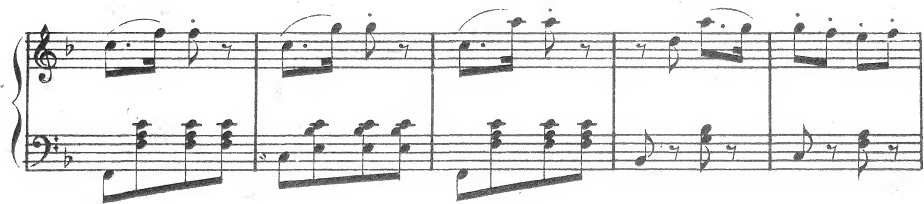
INTRODUCTION.  
Allegretto.

The musical score is written for piano in 2/4 time. It consists of three systems of music. The first system has five measures, with dynamics *p*, *p*, and *f*. The second system has five measures, with a *p* dynamic. The third system has six measures, with a *p* dynamic. The score includes various musical notations such as treble and bass clefs, time signature, notes, rests, and fingerings. There are also some markings above the staff, possibly indicating breath marks or phrasing.





Little Trumpeter.



Little Trumpeter.

## POLONAISE a)

Edited by C.P.H.

W.A. Müller, Op. 112.  
Nº 4.

Tempo di Polacca.

The musical score is written for piano and consists of 24 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di Polacca.' The score is divided into two systems of 12 measures each. The first system begins with a 'staccato' marking and a 'f' (forte) dynamic. The second system includes a 'dolce' (softly) marking and a 'p' (piano) dynamic. The score concludes with a 'pp' (pianissimo) marking. The notation includes various fingerings, slurs, and accents to guide the performer.

a) The Polonaise or Polacca, which is of Polish origin, has as regards form, these two characteristic features: 1) The rhythmic motive ♩ ♩ ♩ or a similar one, by which an accent is given to the second quarter of the measure. 2) The closing two bars show a tendency to divide themselves into three bars of  $\frac{3}{4}$  metre. The expression of the polonaise is that of stateliness and grand courtesy.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment with chords and fingerings (4, 5).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment with chords and fingerings (4, 5). The system includes the marking *mp* (mezzo-piano) and *schierzando* (scherzando). The bass staff ends with a *p* (piano) marking and a fermata.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment with chords and fingerings (4, 5).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment with chords and fingerings (4, 5). The system includes the marking *Re.* (Ritardando) and a star symbol (\*).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a rhythmic accompaniment with chords and fingerings (4, 5). The system includes the marking *Re.* (Ritardando) and a star symbol (\*).



**I** Cantabile.

*p dolce*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a rhythmic accompaniment in the right hand and a more complex, arpeggiated accompaniment in the left hand. The voice part consists of a single melodic line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked with a piano (pp) dynamic. The score is divided into measures by bar lines, and the piano part includes fingering numbers (1-5) and articulation marks (accents, slurs).

The second system of the musical score for 'L'Espresso' continues the composition. It begins with a treble clef and a key signature of one sharp (F#). The melody in the treble clef is marked 'dolce' and features a series of eighth notes. The bass clef part is marked 'dolce' and 'p' (piano), featuring a series of eighth notes. A double bar line with a repeat sign is present. The tempo/mood marking 'poco a poco cresc.' (poco a poco crescendo) is written above the treble clef. The system concludes with a double bar line and a repeat sign.

3. 4. 4. 4. Red. \* Red. \*

*pp scherzando*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and a small '5' above the first measure of the treble staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff features eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment using chords and single notes. The second system continues the piece, ending with a double bar line and a repeat sign. The score is written in a clear, legible hand, with various musical notations such as beams, slurs, and fingering numbers (1, 2, 3, 4, 5) included.

The musical score is for a waltz in 3/4 time, key of D major. It begins with a piano introduction in 4/4 time, marked 'P' and 'Cresc.' (Crescendo). The introduction features a series of ascending and descending eighth-note runs in the right hand, with fingerings 1-5 and 5-1. The waltz section starts with a 'Cresc.' marking and a 'V' (Vivace) tempo change. The right hand plays a series of eighth-note runs, while the left hand plays a steady eighth-note accompaniment. The score includes various fingerings and slurs throughout.

3 2  
1 2  
1 2 5  
3 2  
3 2

*dolce*

*p dolce*

*pp*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is simple and catchy, with a chorus that repeats. The lyrics are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a single staff, and the piano accompaniment is written in a single staff. The lyrics are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a single staff, and the piano accompaniment is written in a single staff. The lyrics are written below the piano part.

First system of musical notation. The treble clef staff contains a series of eighth-note chords and a final quarter note. The bass clef staff contains a series of eighth-note chords. The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano).

Second system of musical notation. The treble clef staff contains a series of eighth-note chords and a final quarter note. The bass clef staff contains a series of eighth-note chords. The key signature is one sharp (F#). The tempo/mood is marked *scherzando* and *p* (piano). The system includes fingerings (e.g., 2, 5, 5, 4, 1, 5, 3, 3) and a *Re.* (Repeat) sign with a star.

Third system of musical notation. The treble clef staff contains a series of eighth-note chords and a final quarter note. The bass clef staff contains a series of eighth-note chords. The key signature is one sharp (F#). The system includes fingerings (e.g., 2, 4, 2, 3, 2, 2, 3) and a *Re.* (Repeat) sign with a star.

Fourth system of musical notation. The treble clef staff contains a series of eighth-note chords and a final quarter note. The bass clef staff contains a series of eighth-note chords. The key signature is one sharp (F#). The system includes fingerings (e.g., 1, 2, 2, 1, 2, 2, 1, 4, 1, 3, 5) and a *Re.* (Repeat) sign with a star.

Fifth system of musical notation. The treble clef staff contains a series of eighth-note chords and a final quarter note. The bass clef staff contains a series of eighth-note chords. The key signature is one sharp (F#). The system includes fingerings (e.g., 2, 1, 3, 3, 1, 4, 2, 3, 1, 2, 1, 2, 3, 5, 4, 5, 1, 4, 5, 2, 3) and a *Re.* (Repeat) sign with a star.

To  
MR. C. B. WINGATE.

“NEATH SUMMER SKIES”  
SCENA PASTORALE

a la Sonatina.

C. P. HOFFMAN, Op. 6.

Con allegrezza.

$\text{♩} = 120$  *mf*

poco accel e cres



Con grazia  
*p*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into four measures, each with a measure number (1, 2, 3, 4) above the treble staff. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a key signature change to one flat (Bb). The third measure has a key signature change to two flats (Bb, Eb). The fourth measure has a key signature change to two sharps (F#, C#). The score ends with a double bar line.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The piano part is in the upper staff, and the voice part is in the lower staff. The lyrics are "poco a poco dim. in u".

First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The lyrics "en - do -" are written below the treble staff.

Second system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The lyrics "a tempo" are written below the treble staff.

Third system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

Fourth system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4.

Fifth system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The lyrics "poco accel e cres" are written below the treble staff. The word "Rall" is written below the bass staff.

*Con grazia*  
*p*

*Pesante*  
*Rall*  
*sf*  
*Presto*  
*p*  
*pp*  
*lento*

The musical score is written for piano and features five systems of music. The first system includes the tempo marking 'Con grazia' and dynamic 'p'. The second system continues the melodic and harmonic development. The third system features more complex fingering and articulation. The fourth system shows a change in texture with more sustained chords. The fifth system includes tempo changes: 'Pesante', 'Rall', 'sf', 'Presto', 'p', 'pp', and 'lento'. The score is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

## "CRITICISM OF A PIANO PLAYER."

HENRY H. MORRILL.

## EDITOR OF THE ETUDE:

WHILE listening recently to a recital by one of our great players, I was impressed by some of the points in his playing that may assist some of us to test our own habits in playing. The first thing I observed was the breadth, elegance, brilliancy and accuracy of his *Style*; then, the volume, quality, variety and purity of his *Tone*; then his *Touch* was clear, discriminating, elastic and sympathetic; his *Position* was erect, free, dignified and easy; his *Phrasing* was definite, clear, rounded and finished; his *Conception* was subjective or objective, romantic or classic; *Use of the Pedals* was pure, moderate, judicious and refined; his *Technique* was smooth, firm, fluent and enduring; his *Expression* was noble, sustained, full of repose, with delicate contrasts of light and shade, or *Nuance*. Perhaps you can tell me whether his *Interpretation* was subjective or objective, romantic or classic, when I tell you his name—"Sherwood."

## A CORRECTION.

By a stupid inadvertence, The Editor's answer to "E. B.," in the last number, contained the statement that the chords in the Rubinstein Melodie "in F" never come with the melody note. This is true of about half of them. The other half do come with melody notes, and involve the extremely important problem of discriminative emphasis. They are played by using a heavy, clinging *teeth* on the melody note, while the other notes, *struck simultaneously* with it, are to be soft and somewhat staccato. This result is best effected by means of the full touch, for which the Mason two-finger exercise is excellent preparation. J. C. F.

## NEW PUBLICATIONS.

FAIR COLUMBIA. A National Hymn. R. E. HENNINGES. Published by the Author. Cleveland, O. As stated by the author, this composition is a response to "repeated calls for an acceptable National Hymn," and is written for one voice or for full chorus.

As respects the aim to "keep the composition in as popular a vein as the dignity of the subject will admit," no fault will be found with the composer, if simplicity and lack of novelty are elements essential to popularity.

Aside from its reminiscent character, and, we think, its *undue* simplicity, the composer's work in this hymn is good, except that in part measures but one of the voice part and the corresponding measure of the chorus part; if B♭ instead of D♭ had been taken in the bass on first beat, the connection between this and the last beat of the preceding bar would have been purer in the harmonic sense.

OCTAVE STUDIES. FRANK MUELLER, JR., op. 24. Published by the CHICAGO MUSIC CO.

These studies in octave playing, while hardly up to the standard of works by Löw and Doering, not to mention those by Kullak, which, however, belong to a higher plane of technical attainment, will yet be found useful in this department of piano-training. There are six studies in all, each having a definite purpose, quite melodious and well composed.

The engraver's work lacks exactness, particularly as respects the added lines above and below the staff, though absolute errors in notation are rare.

HYMNS OF THE FAITH. HOUGHTON, MIFFLIN & Co., Boston, Mass.

A selection of hymns intended solely for congregational singing. The compilers have done some careful editing. There are three of them, two of whom are professors in Andover Theological Seminary. The very best music for congregational singing—both old and new—is here found, and with appropriate words. A glance at the index of authors will show the character of the work. Arthur Sullivan's name appears 17 times; John B. Dyke, 54 times; Gounod, 4; Greutorex, 4; Baily, 81; while Bradbury and Emerson do not appear at all.

There are selections from the Psalms, for chanting, which are arranged in accordance to the latest authorities, while the chants are of the best composers. With no hasty examination of the book, we most heartily recommend it to choir masters and to others of our readers, who have some connection with church music.

Great pains have been taken to make the book attractive in typography, and to give it a binding as one flexible and strong. The cover is light, and the book stays open where desired; yet it is believed that, being attached on tapes, the binding is peculiarly firm, though entirely and pleasantly flexible.

THE HOLY VISION. By GOUNOD. NOVELLO, EWER & Co., New York, N. Y.

A Christmas Song of moderate difficulty. It is composed in Gounod's best style, and will make an effective Christmas solo for soprano or tenor voice.

Published by J. H. ROGERS, Cleveland, O.:

1. FOREBODINGS. EDWARD CAMPTON.
2. WHEN THE GOLDEN ROD'S AFLAME. EDWARD CAMPTON.
3. THE VIKING. EDWARD CAMPTON.

The above, both as regards ideas and working out, belong to the better class of songs, suitable as safe to use whether for the purpose of instruction or entertainment. No. 1, for Soprano or Tenor, is a song of sentiment after the Abt pattern, having pleasing phrases without special originality. Of No. 2, a waltz song for soprano, when we have said that of its kind it is a good specimen, pleasing and taking, without being musically valuable, we have said all there is to say. No. 3, the best of the group, for Baritone or Tenor, has bold, free swing in melody and rhythm, suggestive of the impetuous and fearless Norseman spirit, which will be welcome to singers who have a strong vocal organ at command. In all points of general excellence this edition is to be especially commended. C. P. H.

1. TWILIGHT. Song by "ZATRUCC." (No publisher given.)
2. SONG WITHOUT WORDS AND MAZURKA. By "ZATRUCC." Published by SCHEMEL & DENIKER, San Jose, Cal.

Here we have a simple song, with fairly good ideas, which, in their presentation, show a somewhat unskillful hand. The song suffers from careless proof-reading, neglect that even misprints occur in the three-page piece, not counting omissions which should have been supplied for the sake of clearness.

With respect to No. 2, it may be said, as above, the ideas contained suffer from immature or unfinished presentation. The "Song Without Words" is the best. The Mazurka has this peculiarity, that, though supposed to be in the key of E minor, only one 4-bar phrase appears in that key, the piece itself ending in the sub dominant key, A minor. The closing 4-bar phrase in first and final subjects starts off with the chord of the Neapolitan sixth in A minor (D F B♭), in which the infected note is indicated by A♭ in the melody, the accompaniment playing B♭—a strange proceeding, to say the least. Barring one misprint, the edition of No. 2 is an accurate one. C. P. H.

MAZURKA. W. L. BLUMENSCHNEIN, Op. 27. Published by S. BRAINARD & SONS, Cleveland, Ohio.

Not of the dancing order of mazurka, but one characterized by poetic content, after the manner of Chopin; with respect to choice of harmonies, intelligent phrasing and careful engraving, this mazurka is commended in all points.

Published by THE BOSTON MUSIC CO. C. H. PORTER.

- Two songs. Op. 8:—
1. "IN WOODLANDS I WANDER." HENNE.
2. "SERENADE." C. G. D. ROBERTS.

These songs are somewhat out of the beaten track. With unaffected, flowing melodies, strictly within the spirit of the *lied*, they yet introduce new features with respect to key and chord relationship which are refreshing and interesting. Besides this skill in the fluent presentation of remote relations, the composer is no less happy in the invention of motives which well express the poetic idea. We think, however, that the temptation which more especially besets the composer—and this is a compliment to him—is the tendency to allow his command of musical resources to carry him beyond the point where music oversteps the bounds of artistic design. By keeping himself well in hand, he should be capable of important work. C. P. H.

## [FOR THE ETUDE.]

## SOME MUSICAL BLUNDERS.

BLUNDER FIFTH.—To expect to get something for nothing. Let us say it another way: To expect to get something of value for a thing of little or no value; that is, without money or other pay. Thousands of people are trying this dishonest and cowardly plan; and when their final and sure discomfiture comes they will find it too late to turn back and begin the right way, and then they will think themselves misused, after a life of semi-deception. This applies to those students who wish to claim a first-rate position after a half-preparation. Only one who has himself been successful can tell you the needful steps to a successful career. If you sail out your ship with a bad chart and poor compass, do not wonder if you find yourself upon the rocks of a most bitter disappointment. Abraham Lincoln said, "Nothing is settled until it is

settled right." Though it is said in other language, it is a wonder that the identical words are not found in the Bible.

BLUNDER SIXTH.—To suppose that lessons from the best teachers cost more than those from half-educated persons. Suppose you take one hundred lessons, at a dollar each, from a commonplace teacher—total cost, \$100—or, twenty lessons of the best one, at five dollars each—total cost, ditto. Some of the best teachers charge but two or three dollars a lesson. Yet, in the latter case you not only get the best knowledge from the best authority, but many more things than the cheap teacher could tell you in his whole lifetime; for the simple reason that the best man knows of a thousand things the other man has never even heard of. The *total money cost* with a poor teacher is invariably more than with a good teacher, saying nothing of comparing results.

BLUNDER SEVENTH.—To suppose that "good luck" will supply deficiencies of education. Do you think that General Grant succeeded by good luck? Did he not have to wait for years, and see the others promoted over him, when he knew all the time that he could do the work better? He kept on hammering at Vicksburg—practicing his studies—until the call went forth for him to "come up higher;" and—please notice—was *ready*! He had been *getting ready* all the time, and it was no good luck or fortune of war that did it, but well-directed effort. Neither did he do the thing without a first-class education. He studied the whole matter with the best teachers at West Point, and there was not a spark of guesswork or good luck about it. A kindred delusion is the one about genius, talent and inspiration. Read Poe's account of how he made (actually manufactured) his wonderful poem of "The Raven." Beethoven made his symphonies by a similar process. Genius they undoubtedly had, but they learned their art with the very best teachers, and the results were as inevitable as the disappointment is certain with the half-educated.

BLUNDER EIGHTH.—To be afraid of difficulties. A great philosopher has said: "There is nothing to be feared so much as fear." Of course, do not start off recklessly, but having put your hand to the plow, look not back; remember, "As your day is, so shall your strength be." Of course it will be hard work, oftentimes discouraging work, but what of that? All the successful men and women in the world met that, and the others, who ran into the house as soon as it began to storm, haven't been heard of very frequently in these latter days.

Make thorough preparation, and get the Lord on your side—and that can be had for the asking—and why should you fear? Do you really think that anybody could then defeat you and the Almighty? Excuse the seeming irrelevance. I am only asking a philosophical question. You will want to know details of the steps to be taken in carrying out all this advice—how much time it will take, how much money will it cost, etc.? Write to me, and I will gladly tell you; or, perhaps, you will see it in some future letter.

Your friend,

EUGENE THAYER.

THE undersigned would like to hold, during the months of July and August, Piano Institutes of one week or two, in small cities. The course would comprise lectures on Musical History, the Theory of Piano Teaching and the Nature of Classical Music, with illustrations. For courses of five lectures in each department, occupying one week, the requirements would be twenty members, at five dollars each, in addition to which the class would be expected to furnish the necessary room. "For two weeks' course, or for a larger number of members, the terms would be proportional. This course is intended to meet the wants of residents of small cities, where classical music is rarely heard and where competent treatment of these subjects is rare, although properly forming part of every musical education. In short, I propose to place the knowledge and experience gained in many years, at the disposal of students; so far as is practicable in the time designated. Address W. S. B. Matthews, 236 State street, Chicago.



## CONCERNING THE PSYCHOLOGICAL RELATION OF MUSIC.

By W. S. R. MATTHEWS.

(Continued from February Issue.)

THESE two methods of teaching are represented by an equation whose terms do not exactly balance. The teacher of the first kind will continually miss the development of talent which a different course of instruction would have called into activity; that of the second will constantly endeavor to awaken talent where talent does not exist. It is for the individual to decide for himself whether the discomforts of the latter process are more than compensated by the occasional delight of complete gratification. In the opinion of the writer the compensation is ample.

The composer differs from other musicians in this, that instead of carrying on within himself discourses about music, as to its theories, its composers, its knotty problems, etc., he *thinks music*, and thinks music so clearly that he performs must write it down, in order that others may share in the product of his fancy. We must not forget that the compositions published by any composer, even the greatest, are only a small part of the compositions which have played themselves through in his thought. Many of these, no doubt, were heard but once, having been called into activity by some momentary stimulus in the environment. Others have haunted his fancy for days, and it may be for weeks, eluding his earlier efforts to write them out, and yielding only to long reflection. This it must have been which took place in Beethoven's case, as shown by his note books. For instance, the beautiful air of Schiller's "Hymn to Joy," in the finale of the Choral Symphony, was noted many times, at intervals; before it assumed the form in which Beethoven finally used it in the score. At the last noting he marked it "This is the one." What did this mean? Had he only now been able to shape a refractory bit of material into form? Or was it only now that he had been able to reproduce correctly a melody dimly heard in his inner consciousness some time before? Most likely the latter. So, too, the corrections which Beethoven was never able to find the end of, so long as he kept a score by him, are to be understood as the successive approximations to an ideal clearly conceived, but of which in the hurry of writing some little particular had escaped him. Many of these alterations are of a very slight nature, almost analogous to the crumpled rose leaf which disturbed the sleep of the gentleman of Sybaris. A single note is taken from one instrument and given to another, while the note of the other is given to the first. Changes of this kind were based upon the consideration that in the particular part of the compass of the instruments, one way or another would change the emphasis upon the different members of the chord, owing to the effect of the instruments in different registers. A horn note a little too high, for example, might sound too loud, a bassoon note too low might sound grotesque, etc.

The student of music will never tire of admiring the nicety with which the great masters have reproduced their conceptions. Schubert is a shining example of this kind. Without having heard his finer compositions, he shows, nevertheless, a progressive mastery of the finer effects of orchestral shading, wonderful, when one considers how little aid he derived from hearing music. His symphonies have a distinctive coloring, due to his use of the wind instruments, and a delicacy of shading which at times is not inferior to the very happiest of Beethoven's. The unfinished symphony, for example, is a work as delicate as a Madonna by Raphael, and less earthly in its beauty. Nothing more exquisite could be imagined. The wonder in Chopin's case is less, that he should devise an original way of playing, or rather new effects attainable by methods of playing, only slightly different from those prevalent in his day, for he had the pianoforte under his fingers, and could try everything and compare the method of writing with the effect itself, at his leisure. Beethoven and Wagner, also, enjoyed a varied experience in the orchestra, in their earlier years, which enabled them to judge at sight of the effect of this, that, or the other combination. Berlioz, on the contrary, created his instrumentation out of his own material, having comparatively little experience with orchestral work from within; nevertheless, he was a born tone colorist, and a born leader. He knew to a fraction what would do, and what would not do. He knew when to break rules, and when to follow them. It was the same with Mozart,

who never played in an orchestra. Yet he knew instinctively what combinations of instruments would produce the effects he desired.

What happened in these cases? Were these geniuses superior to all dependence upon imitation from without? Did they know by instinct how a combination of instruments would sound, without having had any aid in forming an idea of their individual powers? Nothing of the sort. This would be to claim too much for them. The probability appears to be that they had hearing apparatuses of exceptional quickness and retentiveness. A mere hint was enough for them. When they had heard an instrument once, they remembered its quality, and, as happened in the case of Berlioz, were able to picture to themselves the manner in which new and peculiar effects could be produced by means of it. Berlioz, also, took account of the effect of doubling and redoubling the instruments of a particular kind, and in this way originated grand effects peculiarly his own.

It may already have occurred to the thoughtful reader that this account of the psychological relations of music stops short, just as all accounts stop short, of a full account of the transactions between the bodily apparatus and the spiritual relations attending its use. It is a long way between the sub-conscious weighing and measuring of musical relations, as to their agreements or disagreements in pitch, power, length and frequency, to the higher enjoyment of a truly artistic pleasure in music itself. In the latter case the feelings are touched, and moved upon in a multitude of ways, as evanescent as the changes of a sunset sky, and apparently as unconditioned by material relations. Nevertheless, the sunset sky, however gorgeous in color, is the product of unchanging laws of the reflection and refraction of light, and our appreciation of it rests primarily upon our exercise of the faculty of seeing. Still, when the eye has done its work, and when the brain cells have coordinated the impressions to their final resolution, there is a wide interval between this operation and the sense of exhalation which we experience in watching the changing colors, the shades of ineffable hue, and the suggestions of infinite glories, called up by the splendid spectacle. Here we come upon a ground which as yet we cannot measure and define. The spectacle delights us, and we are glad. The delight somehow relates itself to an agreeable exercise of the sense of sight; but this inner something which the glorious vision calls up in the mind, or awakens in the fancy, is not to be accounted for upon materialistic grounds alone. Somehow, in a way as yet unanalyzed, the vision has touched the springs of feeling. *Why* it touched them, more than some other spectacle equally active upon the sense of sight, we cannot explain.

It is the same with music. After we have weighed and measured a Beethoven symphony, as to its tone lengths, its color, its successions of chords—measured and analyzed it with such accuracy that an imitation of it could be constructed upon scientific principles—there is an element of delight in hearing it, a movement of the feelings in listening to it, which the imitation would entirely miss. Here we come upon an evidence of subtle relations which elude our analysis. All that we can say is, that music has relations to feeling.

Certain composers have understood this relation, or more accurately, have had an intuition of it, in such clearness as to be able to address themselves to this higher faculty of musical apprehension. This has been the case with all the great composers. They have spoken, like the word of old, to "those who have ears to hear." Now it is not possible to call up the ability of being affected in this higher way by music, in individuals who do not possess it. The most that can be done is to cultivate the more purely technical acts of hearing, on which a true apprehension of music depends, and to furnish them with an assortment of impressions derived from highly imaginative works by composers, who had this intuition, in the hope that later, when these qualities of musical discourse have had time to find their level within them, they will gradually come to a higher or deeper appreciation of music, and be moved by the feelings which the combinations of the tone poet were intended to awaken. This form of musical cultivation cannot be done rapidly.

In this connection it may not be amiss to call attention to the fact that American pupils, as compared with others, have a high degree of talent, even in these higher aspects. The nervously impressionable organization of the American girl, and her responsive muscular apparatus, enables her to seize and reproduce combinations which, according to all experience of European pedagogues, ought to be far beyond her for many

years, if not forever. There is also in the American organization an instinctive appreciation of finish, as we see illustrated in our partiality for splendor, in our homes, railway carriages, and in all public places, far beyond that of any other country. This, also, is closely allied to the activity of sense upon which art appreciation primarily rests. It can also be said for the American, that he is the most imaginative of men, excepting possibly the German. This shows itself in his business conduct, his irrepressible taste for speculation, his ability to seize the future and discount it, as he is continually doing. This mental and nervous activity has only to be differently directed to give him a great advantage in art appreciation over other nations not so richly endowed with responsiveness to evanescent impressions of the kind we have been considering.

In such a nation, moreover, the production of good composers is only a question of time, and of no very long time at that. The quickness of apprehension which has enabled the American student to gain the commendation of his European masters, will presently exhibit itself in the production of tone poems, having in them a true transcript of our national life in all its amplitude and energy. Should such a form of art be created, it will not have to wait for recognition. In the nature of the case, music of this kind would appeal immediately to the American mind with a directness and power impossible to music representing any other form of mind. There would be no need of protective societies, upon the trades union plan, for encouraging the consumption of this kind of music. Representing the national life, and the American fancy, it could not fail to find its public ready and willing to welcome it. Upon this larger scale, it would be only a question of a correspondence between these works and their environment. The same principle which induces the resonator to answer to a certain tone would operate here. The answer would be inevitable.

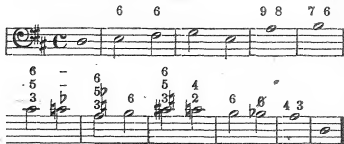
This rapid survey of the psychological relations of music would be incomplete without reference to the causes and the processes by which music has been developed to the commanding position of completeness in which we now find it. Upon this point it may be proper to say in the

beginning, that the history of music plainly points to the fact that music has been developed in obedience to a twofold cause. There has been within man a desire for music, and an apparatus outside him capable of stimulating and feeding this desire. Musical progress has kept step with the progressive improvement of musical apparatuses. As instruments have improved, music itself has improved. As music has improved, the emotion of delight in its exercise have become more and more complicated, and consequently have occupied the attention of the hearer more and more. It appears that the sensory apparatus itself has been greatly improved. The probabilities are that the exercise of following musical combinations has led to the establishment of habits of comparing impressions over a wider range than formerly, and this, again, has induced composers, who always occupy the position of vanguard in the army of tones, to add new complications to their works. Without the desire for music, there would have been no instruments, no improvement in them, and none of these elaborate capacities for comparing and weighing one set of impressions over against another. Through the coöperation of both elements, the sensory apparatus has been improved in even step with the sound-producing apparatuses, and the capacity of the average man has followed after, with step somewhat slower, but still not far behind. This is not to say that man is the creature of the environment. For, while the environment has to furnish man with his material of thinking, his own personal environment is in great degree a matter of choice, according as he directs his attention to this, that, or the other element in it. Man is the creator of his own art, as well as of his civilization in all other respects. It is the desire of improvement which has to be accounted for, and which cannot be accounted for upon materialistic grounds. Why man alone, of all animals, should have a capacity for self-education, is one of those questions which it would be futile to attempt to answer. It is quite certain, however, that this quality of perfectability is one of the most distinguishing traits of mankind, and in no province of his activity is it more strikingly illustrated than in that of fine art; and among the fine arts, in none more strikingly than in that of music.

AMERICAN COLLEGE OF MUSICIANS.

## EXAMINATION FOR ASSOCIATESHIP—(Continued).

XII. Work out the following bass in four parts, and mark with Roman numerals:—

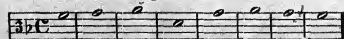


XIII. Harmonize the following choral for four voices,  
in vocal score:—  
Wie schön leuchtet uns

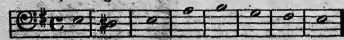


V. Add to the following cantus firmus :—

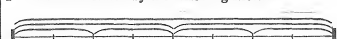
1. A soprano in florid counterpoint.
2. A bass of four against one.



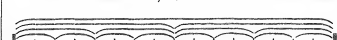
VI. Write to the following cantus firmus a tenor part in syncopation; transpose in the octave, and add an alto, note against note:—



1. What is indicated by the following sketch?



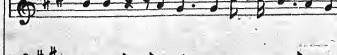
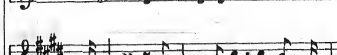
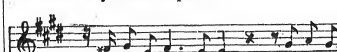
II. Supply the names to each subdivision indicated by the brackets in the following sketch, state what the whole constitutes, and define each subdivision.



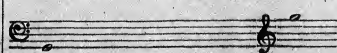
IV. Carry out the following motive, either rhythmically or as a melody, at your option, so that it shall form a period; mark subdivisions with brackets and designations:—



VI. Reconstruct the following so that it shall form a melodic period; supply the time signature, divide into measures, with due regard to the best adjustment of the accents; indicate in terms the subdivisions and change the value of the initial note in such sections as you think require it:—




V. Write, in notes, the harmonics of G as a fundamental<sup>1</sup> which exist between the following pitches:—



VI. If the following tone

times in a second,

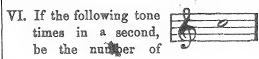
be the number of



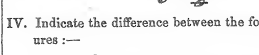
vibrates 512

what would

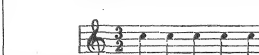
vibrations of



the following tone  in three seconds?



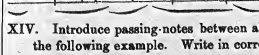
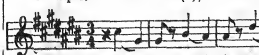
IV. Indicate the difference between the following measures :—



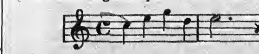
VIII. Write out in full the best rendition of the following final tone:—



IX. Indicate by means of figures (1; 2), in the following example, which are Ties (1), and which are Slurs (2).



XIV. Introduce passing-notes between all the tones in the following example. Write in correct time :—



XV. Introduce an Appoggiatura before each note in the following example:—



## PIANO TEACHING.

BY  
F. LE COUPEY.

## V.

## THE STUDY OF TECHNIQUE.

HOWEVER gifted the pupil may be, however rich the talent which nature has bestowed upon him, if practice has not made his fingers flexible, if by persevering work he has not overcome all the difficulties of execution, not only will there be a height of perfection to which he will never attain, but sooner or later his progress will be arrested by unforeseen obstacles. The study of technique, therefore, must enter largely into the plans of every student who aspires to brilliant results; a quarter or, better still, a third of the time devoted to the piano should be given to it. On this point the teacher will sometimes meet with resistance, for it must certainly be acknowledged that the practice of exercises is dry and unattractive, and the pupil, in his ignorance, will often dispute the usefulness of it. If this opposition cannot be overcome by persuasive means, if the pupil is not yet old enough to listen to the teachings of experience and reason, the instructor should adopt a more decided course of action and insist on the mechanical parts being practised in his presence. The teacher who seldom asks for scales and exercises may be certain that his pupils, left to themselves, play them more rarely still; but, on the other hand, the teacher who adheres to the excellent method of opening each lesson by spending some minutes on gymnastics for the fingers will obtain good results in the very cases where simple advice would be unheeded.

Success will nearly always justify his expectations, and pupils unwittingly induced by the force of habit, will, little by little, and of their own accord, be led to reproduce the order of work adopted at the lessons, in their regular practice, and thus a good cause is gained. For the development of the technique the exercises should be practised in a very moderate tempo, the only way of acquiring a good articulation and perfect equality. A close attention is also indispensable, for it is a grave error to believe that the end is accomplished because the fingers are moved during a stated time. Kalkbrenner, in his method, advises pupils to read while practising exercises, but I cannot agree with the opinion of this illustrious master. I think that too much care and reflection cannot be brought to the work. If the attention is relaxed, if the mind is distracted, the fingers act mechanically, and will only acquire, in a very imperfect manner, the essential qualities of a good touch.

A LAST WORD.—When the exercises are practised in the professor's presence, it would be well for him to accompany the pupil with one hand, an octave above. In this way the pupil will keep up the movement without accelerating or retarding, and will strive to imitate the model which he has before his eyes; he will learn to practise slowly and correctly, a very valuable acquisition, and he will be less wearied than in seeing his teacher motionless at his side.

I believe I have sufficiently enlarged upon this subject. The aim of this book being to guide young teachers in the beginning of their career, rather than to instruct in the art of piano playing, I must refrain from all technical discussion. For this I would refer to my *École du Mécanisme*, the preface of which contains an exposition of the fundamental principles and directions for obtaining a good tone from the piano.

## VI.

THE UTILITY OF COLLECTIONS OF ÉTUDES.  
VARIOUS COUNSELS.

The use of collections of études has now taken so important a place in piano teaching, that I must here present a few reflections on the subject.

Études, properly so called, are a modern invention. It is about half a century since the Cramer études brought into use this new sort of composition, which embodies the principle of presenting special difficulties within narrow limits. Since that period pianists of rare merit have followed in the footsteps of this celebrated composer, but sometimes purposely modifying the original character of the work which they have taken as a model, and giving to the word *étude* a broader and more extended signification. In our day, numerous publications have appeared under various titles, such as *Études de Style*, *Études de Technique*, *Characteristic Études*, *Études for Small Hands*, etc., etc.

It must be acknowledged that advancement in this direction has been of great assistance in piano teaching, and that under the modest title of études, the great pianists of our day have produced some of their finest inspirations. A vast number of excellent études exist, suitable for all ages and for all stages of progress, but I do not think it wise to give too minute directions on the use of them, for everything depends upon the taste of the pupil, his ability, the end desired, and many other circumstances. It is for the teacher to make a judicious choice, to look carefully for what is necessary either to destroy a rooted fault or to develop any budding ability. For example, to the pupil whose execution is faulty, he should give a set written specially for finger gymnastics, and he should take another collection for phrasing, shading and accentuation, for the pupil whose musical taste is scarcely awakened. Sometimes it will be useful to use two sets at the same time, one for mechanism, the other for style—a proceeding which is very successful in many cases. Thus I have often obtained excellent results from requiring these two collections of études to be studied at the same time. *The Art of Separating the Fingers*, by Czerny, and the *Études of Expression*, by Stephen Heller (op. 47).

Authors of indisputable talent have published voluminous collections of études, whose books, arranged progressively, lead from the first principles to the highest difficulties in the art of piano playing. I do not approve the exclusive use of these collections. I believe that a musical education is incomplete when it is based solely upon any one composer's productions. But in expressing this opinion it is, of course, understood that I do not intend to criticise the works of any particular artist. I simply state a principle too true to admit of dispute. Every composer has his peculiar characteristics, his own particular melodic turns, some harmonies that he affects, and even when he attempts to change his style he falls back, without knowing it, into his old familiar forms.

Pupils, on their side, in studying one composer to the exclusion of all others, receive, so to speak, a reflection of his individuality, identify themselves with his manner, and become, for this very reason, unfitted to comprehend the works of a different character. We frequently meet children who, never having played any other music than Bertini's études, are quite unable to interpret properly the simplest phrase by another composer. I believe that it is essen-

tial to have some variety in the choice of works which are used in teaching, for in this way the musical feeling and intelligence are more efficiently developed, and that monotony is avoided which so often produces ennui and distaste for practice.

Many teachers give, on principle, études to be practised that are of a higher degree of difficulty than their pupil's powers really warrant. They doubtless expect to obtain more rapid progress by setting up a loftier aim, which can only be attained by redoubled efforts. I do not agree with this opinion. No talent will be pure and correct if from the first lessons the teacher has not sought to inspire the taste for perfection; for without this taste, the pupil who attempts too difficult music is contented with a moderate degree of perfection, which is a fatal thing in the study of any art. Little by little he will lose the sentiment of the true and the beautiful, and will end by accepting mediocrity as the highest goal of his ambition. It is, I must repeat, of the highest importance to proportion the music employed in teaching to the powers of the pupils, but however easy this music may be, it will still be too difficult for him, if he does not know how to practise. This is a point which others can seldom be made to see. The habit of practising too quickly is a fault that teachers have incessantly to struggle against, and since advice to pupils in regard to this is almost always thrown away, more direct means must be resorted to. It will be well, for example, for the teacher to require every passage containing any particular difficulty to be repeated during the lesson slowly and separately, especially if these passages require a certain rapidity of execution. Every teacher should also be acquainted with the way in which his pupils practise in his absence, for although the progress may depend largely upon the number of hours devoted to the practice, it depends still more upon the care, the application, and the zeal that are brought to it.

## IX.

## THE ADVANTAGES OF EXERCISING THE MUSICAL MEMORY.

In the musical entertainments of which we have spoken in the preceding chapter, shall the pupils play from memory, or shall they prudently keep the piece they are performing under their eyes? This question is connected with a principle of teaching to which I should like to call the attention of young teachers at this point.

A few years since professors positively forbade their pupils to play without their notes, and it was even rare for a virtuoso to depend upon his memory alone when he was heard in public. To-day the contrary custom prevails, and a sort of disfavor is attached to an artist who dares not appear in concert without the help of his notes. The influence of eminent masters, whose efforts tend continually to the perfecting of the art, has brought about this sudden change of opinion. Not limiting themselves in the name of progress to fighting against the old errors, to destroying the old prejudices, they have sought to make certain innovations prevail to a due extent, whose abundant advantages are now undisputed.

Nothing less than the power of routine, that inert force so hard to overcome even by confronting it with the evidence of facts, could have prevented the recognition of the inconveniences accompanying the habit of always play-

ing from the notes. It is easy to understand how the physical action, so to speak, of reading, leads to a division of the attention, to a weakening of thought, just when all the faculties should, on the contrary, be concentrated with energy on the one idea of interpretation. Moreover, many accidents, such as striking false notes, are likely to result from the alternate movement of the eyes, raised too often to the music at the moment when the fingers should be watched; the act alone of turning the leaf is a danger.

We have seen the difficulties arising from being too closely confined to the notes; let us now, on the other hand, examine into the advantages proceeding from the exercise of the memory.

Children, it is well known, are not studious in general, and it is almost insensitively that they must be led to form industrious habits—habits which are to be of inestimable benefit in the future.

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This method, however, is invested with a danger that ought to be noted. Young pupils are often found endowed with a retentive memory, yet, at the same time, able to read only with great difficulty. Frequently the ear will retain what the eyes and the fingers have not yet learned, and many troubles and inaccuracies are liable to result, which will keep the teacher constantly on the watch. It should be impressed upon the pupil's mind, that he must play a thing very well with the music before attempting to play by heart, that he must learn, and not simply retain, and to do this, he must compare the phrases, the passages, the forms, establish analogies or differences, create starting-points—in a word, he must analyze what he executes. By this mode of study a pupil will acquire a perfectly sound memory, and even learn easily things that appear to be very difficult.

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subscribers composed of pupils, but the practice is not general. We could call the attention of the teachers to this fact. It is a matter of mutual benefit: the pupil derives inspiration for higher and better study, the teacher's work is made pleasanter, and we are enabled to give a larger amount of reading matter. Let every subscriber of THE ETUDE who has pupils to teach urge the importance of reading THE ETUDE. The season is drawing to a close, and nothing will help more to keep up an interest through the summer than reading of healthy musical literature.

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## PUBLISHERS' NOTES.

HOWE'S INSTRUCTOR.—This work deserves more attention than the usual passing publisher's notes. That it is written by a practical teacher of experience would be sufficient to merit attention.

The introduction is modestly prepared, and claims no more than is really presented in the succeeding pages. The theoretical part is full and ample, but not too voluminous to weary the pupil. It is certainly a good plan to place upon one page the correct positions of the arm, hand and fingers, together with a few verbal positions of the same, that the artistic sense of the beauty of form and position may be reviewed, and a taste created in, rather than urged upon, the pupil. It is the intention of the author to make this page even more instructive in future editions.

It need not be said that we should go over the fine points of the general arrangement of the practical matter, unless it is to complement the progressiveness of each step, the introduction of beautiful Duets for Teacher and Pupil, and the giving of an exercise and then its immediate introduction in a following interesting selection. It might be better in many cases, to give Number 33 of Number 41, or perhaps even later. Although the third and fourth measures of Number 39 may seem very difficult for the ordinary pupil, it will do him no harm to work over this passage for a long time.

The chapter devoted to Scale Formation, rules regarding the same, and their rhythmic instruction (upon which subject teachers differ), is to be commended. An occasional Chapter gives the student practice in four-part reading. Rapid Staccato, often uninteresting to the pupil, is made interesting by using a familiar song for melodic elaboration.

Exercise, Study and Recreation follow each other with such method that the pupil is unconsciously led along, step by step, to a higher grade of execution and artistic expression.

The few typographical errors that present themselves in every first edition of a new work will be corrected in the second edition. The electro-plate work is very clear and in good taste, and, in fact, so is the engraved portion. The work is a fitting preparation for the Technic by the same author, and we take pleasure in recommending both to the overworked teacher throughout the country.

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HOWARD'S Course in Harmony is finally completed. This work was begun with the second issue of THE ETUDE about five years ago. Since then the author has been steadily at work on it. There has been several editions of the incomplete work issued, from which more than 2000 copies were sold. The work has been adopted as the text-book in harmony in many of our best conservatories of music; among them may be mentioned The New England Conservatory of Music, The Detroit Conservatory of Music, The Cleveland School of Music, besides a large number of colleges. It is decidedly the most popular work on harmony in English language. The book complete makes 265 pages. For further particulars see advertisement elsewhere.

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The three essays upon the Psychological Relations of Music, the Tonal System and the Tonic Sol-Fa, belong together, and constitute one of the most thorough popular expositions of the mechanism of musical thinking that exists in the English language. These three subjects together occupy upwards of fifty large pages.

The article upon the Rationale of Piano Teaching is a sequel to them, depending upon certain conclusions arrived at in the former essays, and illustrating the method of applying principles to musical education. The addition of a large number of courses of study by prominent pianists will prove of interest to almost every reader.

The essay upon Musical History is understood to be a sort of advance notice of the third volume of "How to Understand Music," upon which the author has already been engaged for more than two years. It is in an advanced state of preparation, and will probably be completed within a year. It will take the place of a musical history, giving in a single volume, the size of the first volume of the same work, the substance of the entire course of musical history as given by Mr. Mathews in his lectures on musical history at the Chicago Musical College, and as contained in the large works of Fetis, Naumann, Brendel, Ambros, and others.

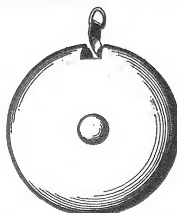
This second volume of Mr. Mathews' work appeals to literary readers as well as the purely musical. For the latter it furnishes the most convenient summaries available upon the subjects of which it treats, handling them with a breadth and insight not usual in musical writing. For the general reader these same qualities will prove equally acceptable.

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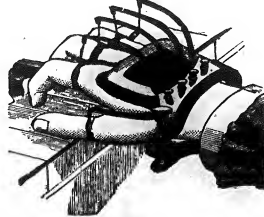
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